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SPRINGER-SCIENCE+BUSINESS MEDIA, B.V.

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WROUGT PLATE OF NORTH AND SOUTH-HOLLAND FROM THE RENAISSANCE UNTIL THE END OF THE EIGHTEENTH CENTURY

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INTRODUCTION

This, the second volume on Dutch Silver in this series, is concerned with wrought plate. By reason of the process of its manufacture, wrought silver has a plain basic form. This form does not require added decoration, but in practice wrought silver usually has been enriched with ornament. Such ornament can only be applied after the actual shaping of the piece has been completed. Wrought plate differs fundamentally from embossed silver; whereas in the former the ornament is only added after the completion of the shaping of the piece, in the latter the process of embossing is carried out at the same time as, and as part of, the process of shaping. Cast silver which is plain in form like wrought plate is also included here.

The usual methods of decorating plain silver are engraving or the application of separately cast ornament. A further possibility is the casting of silver vessels complete with their ornament in a single mould. Though articles produced in this way are at no stage in their manufacture quite plain and, moreover, in appearance may resemble embossed pieces, it seems reasonable to include them in this volume. Pieces of silver of open-work design, insofar as the basic form is plain, are also dealt with here.

Plain wrought silver of the Renaissance (second half of the 16th and first quarter of the 17th century) is very rare. It is probable that few simple pieces of plate were ever made, and undoubtedly a large proportion has subsequently been sacrificed to the melting pot, as has been the fate of every other type of silver all over the world. In the 16th and 17th centuries the Dutch always preferred embossed or engraved silver to plain. Embossing was the more complicated process, and only real masters of their craft, whose extant examples we still admire, were able to exercise that most difficult process. Their works were much in demand, their main customer being the Roman Catholic Church.

The liturgical vessels commissioned by the clergy were in general embossed. At a somewhat later date magistrates and guilds added their commissions to those of the Church. Embossed silverwork was always expensive, difficult to work and consuming much time. This is one reason why engraved objects, the working of which was easier and consequently cheaper, were more frequently ordered by private patrons. Another reason for the relative frequency of engraved objects was the fact that the Dutch Reformed Church, averse to luxury, preferred simple beakers and dishes to the heavily embossed vessels of the Catholic Church.

After the bold florid renaissance forms and ornaments, after the glorious dolphin, mollusc and lobate style (first, second and third quarter of the 17th century), the art of embossing declined; this was due partly to the nature of the lobate style which was itself decadent except when applied by the greatest artists, partly to changes in taste. At the end of the 17th century foreign influences became evident, expressing themselves in silver in a predilection for plain or only slightly decorated pieces. This trend increased during the 18th

century, in which period engraved decoration also became less important, and was finally completely superseded by applied cast ornament, which comprised the main decoration of Dutch Louis XIV, Régence, Louis XV and Louis XVI plate.

The principal objects described and reproduced in this volume are plaques, medals, boxes, book-covers, knives, spoons, tazze, beakers, tankards, flagons, cups, bowls, porringers, dishes, basins, salvers, table-ware, candlesticks, braziers, tea-pots, tea-kettles, coffee-pots, milk-jugs and tea-caddies.

PLAQUES. By a plaque is meant a circular, oval or rectangular silver plate engraved on one or, exceptionally, on both sides. Most of these are small, although a few are of somewhat larger size. The majority were intended to be works of art in their own right, to be framed in ebony, and used as mural decoration. We call them *plaques* or *decorative plaques*. They were usually the work of copper-plate engravers. Others, generally made by silversmiths, were intended to adorn covers of Bibles and missals. The engraved shields of the guilds and corporations constitute a special kind of plaque; these were mostly funeral shields, and were placed on the coffins of masters of the guild during the funeral service (no. 256 of the Hoorn fishermen's guild and no. 455 of the Gorinchem peat-porters' guild). With the plaques must be included the badges of Rhetorical Chambers, a number of which rank as works of art, e.g. no. 54 of Leiden and no. 349 of Haarlem.

Impressions of many plaques were made on paper; these show the representation and the legend in reverse. As only a few plaques are extant, it is very useful to obtain a record of the lost ones from these impressions.

Other silver plaques exist which are not works of art in their own right, but were primarily intended for printing. On these subject and legend are engraved in reverse, so that the impression is in the right direction (nos. 5, 6, 31 and 99). These plaques are *plates for printing* or *printing-plates*, and had the same function as the common copper printing-plates. Since they were made in the same technique as the decorative plaques, we have also included these in this book.

A third category is formed by *plaques for printing* or *printing-plaques* which were primarily intended for printing, but had also a secondary decorative purpose. Representation and legend of these are always in reverse, but they posses certain features which are absent in the case of printing-plates, e.g. on some the obverse is engraved as well as the reverse. Some have a small hole at the top, by which they could be suspended as decorations.

We have already mentioned that many plaques and plates for printing are only known from impressions on paper. We must therefore consider whether it is possible to distinguish an impression from a silver plate from one taken from a copper plate. In many cases it is very difficult to be absolutely certain, but there are certain indications which help to solve the problem, and these we enumerate below.

1. As all the known silver plaques and printing plates are of small size, the impressions on paper taken from lost examples must also be small. Only a few professional engravers worked in silver, and they did so in an extremely fine manner. When we find impressions

on paper from their engravings, of small size, with a subject suitable for a decorative object, executed in the finest manner, we may assume that the original was of silver. As examples we mention nos. 2–4, 32–45 and 59.

2. When the lettering on the impression is in reverse, the original was almost invariably of precious metal. The same applies to the scene represented. If the figures are shown left-handed, as e.g. on no. 64, the impression must have been made from a plaque.
3. When a suspension-hole is visible on the upper part of the impression, it is probable that the plate was also intended to be a decorative object, which was never the case with copper printing-plates. It must therefore have been a plaque (nos. 26 and 27).
4. A small copper printing-plate was rarely or never used on both sides. If we find two small impressions which make a pair, as e.g. a portrait of a man and his coat-of-arms, we may conclude that they were printed from the obverse and reverse of the same silver plaque (nos. 11, 25, 26, 28-30, 50, 51 and 52).
5. As silver plaques and plates are not very strong, only few impressions could be made. When a great number of impressions are extant, we can be sure that the original was a copper printing-plate.

MEDALS. A medal is a small coin-like commemorative or decorative plate without legal value as currency. As it is always two-sided, mostly circular, though sometimes oval or rectangular, it is very like a two-sided plaque. In some cases the same piece is called a plaque by one, a medal by another. We have fixed the dividing-line according to the gauge of the piece, and called it a medal, when it has nearly the size and the thickness of a coin; if it is much larger or thinner, than it is called a plaque.

A large number of engraved medals – the only kind falling within the scope of this book – survives. Most of these are wedding or silver-wedding medals. Birth and commemorative medals and a few with historical, religious or allegorical representations are also known. The wedding medals can be divided into two groups: those which were individually designed and engraved for a special occasion, and the common ones which were made in advance in various types and could be bought by any one. The latter were primarily, in fact, not commemorative medals, but pledges of promise of marriage, presented at the betrothal. After the marriage was solemnized, names and dates were often engraved on them.

We have described the most interesting examples from an artistic or an historical point of view. The finest are those made by the Amsterdam masters Abraham van den Hecken (nos. 125–137), the monogrammist AB (nos. 147–149, 151–164, 166–169 and 172) and Michel Le Blon (no. 94), and by the Hoorn silversmiths Reynder and Claes Bel (nos. 377, 378–382 and 385). The medals of some Frisian masters, e.g. Johannes Harmens, stand on the same high level.

BOXES. Boxes can be divided into those of ecclesiastical and of secular origin. The pieces in the first category are mainly pyxes and chrysmatories; in the second: boxes for domestic use, dressing-cases, tobacco-boxes and, most interesting of all, wedding caskets. The latter were filled with ducats, and offered by a young man to the girl he wanted to marry, a custom the origin of which reaches back to ancient times, when a lover had to buy his bride from her

father. Most of these caskets were made in Friesland, a few in North-Holland. Those made by the Hoorn silversmith Reynder Bel (nos. 375 and 376), the Leeuwarden master Claes Dircks and the anonymous Bolsward silversmith, whose maker's mark is mentioned by Voet IV under number 313, are real masterpieces of the art of engraving.

Tobacco-boxes can be divided into two groups: those which stand on the table, and those intended for the pocket. The boxes in the first group are in general excellently made and finely decorated with embossed, engraved or cast and applied ornament of the Louis XIV, Louis XV and Louis XVI styles. The difference between the almost plain examples of the Hague silversmiths Bastiaan Havelaar (no. 508) and Marcelis de Haan (no. 525) on the one hand, and the richly ornamented boxes of the Amsterdam masters Jan Pondt (no. 274), Johannes Siotteling (nos. 307 and 309) and Pieter Mourits (no. 293) on the other, is typical of the taste of the two towns.

The pocket-boxes sometimes have an embossed plaquette inserted in the lid. These will be described in another volume. A number of coarser examples are stamped. Those of a third group have engraved representations on the lid, sometimes on the bottom and on the sides also. These are described in this book. Notwithstanding the often inferior quality of the engraving, they are attractive and much appreciated objects. Among the finest must be reckoned those engraved by P. Otten (nos. 498 and 517, of which no. 498 is also of superb form), Jacob Girardin (nos. 280 and 281), Louis Metayer (no. 279) and the Haarlem master Jacob Groeneweg (no. 367).

A few boxes made for other purposes are extant, such as physician's and astrologer's boxes.

BOOK-COVERS. Silver bindings of Bibles and missals are large, pompous, richly embossed pieces. They are almost always still in the possession of the Churches which commissioned them, and will be described in another volume. The engraved book-covers, which are included in this book, are of a small size and generally pierced. They are very rare and, tastefully designed and superbly executed as they are, can be reckoned amongst the most attractive creations of the Dutch silversmith. As they are seldom signed or marked, it is extremely difficult to determine whether they are, in fact, Dutch work. When they contain a printed book, it is probable that the domicile of the publisher is also that of the silversmith who made the cover, but this is not necessarily the case. Some, however, contain nothing but blank paper. In such cases we can only try to solve the problem by means of style criticism. That method can lead to conclusive results when the cover shows a pure Dutch style as e.g. nos. 105, 194 and 195, engraved in the style of Janssen. But when the cover is ornamented with elements of the "De Bry-style", which was followed in the Netherlands as well as in Germany, France and Belgium, it is almost impossible to arrive at a definite conclusion (nos. 181–183, 185).

KNIVES. Various engravers of ornamental prints made designs for engraved handles of knives, which were distributed all over Europe. Amongst them may be mentioned Th. and J. Th. de Bry, A. van den Hecken and M. Le Blon. A number of these designs were executed in silver by the most skilful silversmiths, some perhaps by the designers themselves. Some of these handles are real jewels of the silversmiths' craft, often niello-ed or enamelled in black or in colours. We mention especially nos. 138–143, probably executed by Van den Hecken, and nos. 95–97, perhaps by Le Blon.

With regard to knifes we meet the same difficulty as in the case of book-covers, namely of determining whether the handles made after the ornamental prints are Dutch or not. Apart from style-criticism the only indication is the name of the owner or some device, which may be engraved on the sides of the handle. In many cases, however, the issue remains doubtful.

In the 18th century handles cast in a pistol-like shape were much in use. These beautiful shapes were mostly well made, but the handles are very impractical as their weight is too heavy in comparison with the light blades.

SPOONS. The bowls of spoons are almost always wrought, the stems wrought or cast and chased, the finials cast. The exteriors of the bowls are often engraved, the interiors seldom. As examples we refer to nos. 243 and 404, commemorating events of historical interest, and no. 202, with ornamental designs.

Many spoons bear on the exterior of the bowl the arms of the owner. A number were gifts of godfathers and mothers, engraved with the names of the child and the date of its birth. Others were commemorative spoons, engraved with symbols of death, the name of the deceased and the date of his death. Guild spoons are sometimes engraved with a scene referring to the craft, the stems of others are surmounted by the figure of an artisan at work or of the patron-saint of the guild (nos. 392, 393; 343). Figures are also found on some historical spoons e.g. of William III, Prince of Orange, and his wife Princess Mary of England (nos. 252, 253 and 594). Travelling spoons, the stems of which were made in two parts joined by a hinge, constitute a special group. These spoons were sometimes combined with a fork and often with a tooth-pick (no. 202).

The beauty of a spoon depends not only on decoration, but also on shape. The proportion between stem and bowl, the method of joining them, the form of the bowl (round, fig-shaped or oval), the form of the stem (of circular, lozenge, square or hexagonal section; baluster or branch-shaped) are of no less importance.

TAZZE. Tazze are of antique origin, and were in the Italian renaissance imitated in various materials. From Italy they came to Germany, France and also to the Netherlands. They were intended to be exhibited on sideboards as decorative objects, rather than to be used as drinking vessels, especially when they were richly decorated as were most of the German examples. Most of the Dutch tazze are embossed, a few are plain or engraved. The first category, and also those which are partly engraved and partly embossed are described in Volume I. The plain or engraved tazze included in this volume were in some cases used as church plate (e.g. no. 209).

BEAKERS. A great variety of beakers exists. As a rule they are cylindrical with a slightly everted lip and decorated with engraving. We can distinguish ecclesiastical and secular beakers. The former were all intended for the communion service in the Reformed Church. A large number of beakers is therefore still extant in those provincies in which the reformed religion predominates, whereas in principally catholic districts beakers are rare. The majority was made in Friesland and Groningen. The beakers of the latter province are different from

all others. They have as a rule a cut silver girdle or a rope around the lower part of the body, slightly above the base. Various Dutch silversmiths, ranging from the most skilful artists to the average provincial master, were in the 17th century commissioned to make communion beakers. Many have in the course of time been sold or melted down, partly for hygienic reasons as many people preferred to drink out of small individual cups rather than the large cups used by the whole congregation, but a large number still exists in the churches for which they were ordered. To give a good survey of this very important class of Dutch silver, we have described the most characteristic pieces of the various provinces and towns, plain as well as engraved, simply as well as floridly decorated.

The secular beakers include pieces commemorating events of historical interest (nos. 197 and 589); civic beakers engraved with the arms of the town or a view of the town-hall; guild beakers mostly engraved with tools of the craft and the arms of the governors (nos. 421, 422, 424, 450 and 451); family beakers commemorating important events in the family, e.g. births, marriages etc., often with the arms of the family. Some wager beakers exist; these have a dice enclosed in their foot. Sometimes a coin is inserted in the bottom. Nowhere better than in the series of beakers can we follow the development of style and engraving, from the simple beginning at the end of the 16th and the first years of the 17th century to the zenith in the 17th, and the decline in the 18th century.

Beakers are nowadays much in demand for use as flower vases. As genuine examples are rather rare, expecially those with fine engraving, a large number of spurious pieces, sometimes skilfully wrought and engraved, have come on the market.

TANKARDS. Silver tankards were probably not so much in use in the Netherlands as in England and Germany, and few survive. Those made in the Low Countries have the usual cylindrical shape with spreading foot, domed lid with cast thumbpiece and scroll handle. Most are plain, a few engraved or decorated with narrow embossed bands on foot and lid, which gives an attractive contrast to the plain polished body.

FLAGONS. A number of flagons have survived; these, mostly intended for the communion service, are similar to tankards, only larger (no. 481). Some are finely engraved; others are plain or have applied decoration. A curious and attractive piece is no. 482, shaped as a pilgrim-flask, and decorated with cut-card work.

CUPS. Standing cups and covers are of German origin. They always consist of four parts: cup, stem, foot and cover. Most of them date from the 16th and the first half of the 17th century, and are richly embossed. A few have important engraved decoration as well. These are described in this volume (nos. 452, 475 and 483). Besides these stately pieces a number of ordinary plain cups, generally without cover, for ecclesiastical as well as for domestic purposes exists. Some of the latter have amusing features which used to contribute not a little to the gaiety of a party. Amongst these are the windmill and the wager cups, which cannot be set down until they have been drained (nos. 345, 423 and 600). It is the same with the so-called "stortebeker" consisting of a reversed cup, upon which another small one is mounted by a loop, within which the second cup can turn. The game is to drain both cups without spilling the contents (storten).

Before drinking a windmill cup one must blow through a tube by which the wings of the mill are set in motion, and also an arrow indicating a figure from one to twelve. If the drinker did not empty the cup before the wings stopped, he was obliged to drink as many beakers as the arrow indicated. A large number of these cups is spurious.

BOWLS. The majority of the bowls are brandy-bowls, used in Friesland and Groningen on feast-days. They were filled with brandy and raisins. Every guest had a silver spoon, and helped himself to the liquor, after which he passed the bowl to his neighbour. For this reason the bowls had always two handless on opposite sides. This custom lasted until the nineteenth century.

There also exist cream-bowls, similar to the brandy-bowls but without handles.

Bowls were made in various shapes and techniques. The finest are octagonal, each side engraved with an allegorical figure, a coat-of-arms, a biblical scene or a representation of a craft. The bowls of Bolsward in particular were excellently executed.

Others are hexafoil or octofoil, rarely plain, usually engraved with panels of ornament enclosing a figure. Most of these were made in Groningen (many fakes) with good engraving, but generally not reaching the level of the bowls of the first category.

A third group is oval, standing on a high spreading foot. The best pieces were made in Leeuwarden by Johannes van der Lely and his followers. They are embossed all over with strapwork and foliage in the style of Marot, and will be described in another volume. Simpler pieces are merely shaped, one panel sometimes being engraved with a coat-of-arms (Fakes are legion).

PORRINGERS. The 17th century porringers are generally circular with two horizontal handles, but without cover or foot. They resemble the simplest brandy-bowls. As an example of these rather coarse and unattractive pieces we cite no. 591.

The 18th century examples are like small tureens, usually furnished with two handles and a cover, and as a rule undecorated, but perfectly wrought. One of the finest is no. 501, made by the Hague silversmith François van Stapele.

DISHES. Dishes are used in the Catholic and the Reformed Divine Service. The pieces of the former category served to bear the ampullae for wine and water. Those of the 17th century have as a rule an embossed rim, whereas the depression is plain or engraved with a scene of the life of Christ or the initials IHS and emblems of the passion. A number of these is described in Volume I. Those of the 18th century have the usual decoration of that period, consisting of scrollwork, foliage, shells, rocailles etc., applied on the borders.

The dishes of the Reformed Church are intended for the communion bread. Those of the 17th century are mostly wrought and plain, those of the 18th are decorated in the usual manner with applied ornament.

Domestic dishes were always rare in the 17th century. A number of wonderful embossed examples is described in Volume I. Some of the engraved pieces rank amongst the best Dutch silverwork. The reader should note the elegant octagonal dishes with incurved sides described under nos. 103 and 104, perhaps engraved by the prominent master of ornament Hans Janssen.

Some delightful miniature dishes of this same shape are described under nos. 237 and 240. As a very fine example of the 18th century, we refer to number 503.

BASINS. A considerable number of baptismal basins are extant, almost all of the 18th century, and decorated with the usual ornament (no. 371). Other basins were mainly intended for hand-washing after dinner (nos. 118 and 478). A number of these, splendidly embossed by the most skilful silversmiths of the 17th century, are described in Volume I. The plain and engraved basins, included in this volume, mostly date from the 18th century (no. 297). They are delicately decorated with applied ornament, and often accompanied by matching jugs or ewers; the Louis XIV examples excel particularly in shape and finish (no. 263).

SALVERS. Dutch salvers are generally of 18th century date. They are square or oblong, standing on four silver scroll feet, exceptionally on ebony ball feet. As a rule they are plain, the only decoration being a moulded edge with applied ornament in the style of the period. A few are also engraved with ornament or a scene (nos. 264 and 368). In several Reformed Churches salvers are used for the bread on the communion table, instead of dishes. These are of similar shape and decoration to those made for domestic use.

TABLE PLATE. Silver dinner services were an exception in the Netherlands. There are, however, a number of superb *soup-tureens* with applied ornament in the Louis XV and Louis XVI style. One of the best is no. 535, by the Hague silversmith Engelbart Joosten. Similar decoration is applied on *wine-coolers* (nos. 541, 542), of which a few Louis XIV examples also are known (nos. 494 and 502; the existence of fakes should not be forgotten). *Baskets* for bread and fruit, and small ones for sweet-meat were made in great number during the 18th century. A few, dating from the 17th, are embossed. The 18th century baskets are usually pierced, engraved, and enriched with cast and applied ornament. As very fine examples of the Louis XV period we refer to the numbers 523, 537 and 608, made by silversmiths of The Hague and Amsterdam; and of the Louis XVI period, to the numbers 311, 332, 337 and 431. Sweet-meat baskets are sometimes divided into two or four compartments with a free-standing flower in the middle (nos. 522 and 605). A curious basket is no. 331, made by the Amsterdam silversmith Striebeek, who originated from Sweden and whose work shows obvious foreign influence. *Sauce-boats* are made with one (no. 500) or two handles (no. 506).
Oil and Vinegar stands for four bottles were made in the form of bread-baskets covered by an open-work frame to hold the bottles; a pepper-caster usually stands in the elevated centre (no. 326). There are also stands for two bottles with a handle between (no. 409). Most *salts* of the 17th century are plain wrought vessels. We refer especially to those of Leiden described under no. 566. A number of splendid embossed examples by Vianen and Lutma are described in Volume I. In the 18th century salts of white or blue glass, enclosed within an open-work silver frame, became fashionable, with matching *pepper-casters and mustard-pots*. There are also plain wrought as well as richly embossed pieces of great charm. The latter will be described in another volume. Of the wrought pieces, see in particular a salt made by the Amsterdam master Swiering, which is decorated with applied Louis XIV ornament of the finest quality on a fundamentally 17th century form (no. 268).

Amongst the most beautiful pieces of 18th century table plate can be reckoned the *sugar-casters*, especially the rare examples of the Louis XIV and Régence periods. The plain strong but graceful bodies form a solid base for the high domed covers decorated with a light net-work of geometrical ornament, foliage and flowers (nos. 489, 499 and 507). A large number of casters of the Louis XV and Louis XVI periods are extant, the former with writhen bodies (no. 511), the latter with the usual ornaments of garlands etc. (nos. 330 and 335). *Chestnut-vases* came into use in the last quarter of the 18th century, and are consequently executed in the Louis XVI and Empire styles (no. 333).

CANDLESTICKS. Like so many articles of silver candlesticks can be divided into two categories, ecclesiastical and secular. The first category is mostly of large size and floridly decorated with embossed ornament. The domestic candlesticks of the 17th century are generally wrought, plain or simply engraved, occasionally, however, embossed. Those of the 18th century are wrought or cast, often partly wrought, partly cast, and sometimes decorated with applied cast ornament. The normal design of the Louis XIV candlestick consists of a square or octagonal foot and baluster stem surmounted by a matching or circular nozzle. The various component parts are sharply separated. The vase of the stem is set with the wide part below (no. 601) or turned upside down (no. 485). The earlier examples have solid heavy forms of excellent proportion and pure style. They stand on large spreading feet decorated with moulding only; stems and nozzles are compact and are almost plain. The two pieces mentioned above are among the most beautiful. As time went on, the shapes became weaker, the strong angular feet were shaped (no. 524) and the stems were taller, which detracted from the excellence of proportion and purity of style (no. 429). Applied ornament had the same decadent effect. We reproduce a number of different types of Louis XIV candlesticks to give a good survey of the development of shapes and decoration, and of the variations in quality.

The candlesticks of the Louis XV period are mostly cast together with the ornamental details (no. 308). The playful and dynamic style tells to full advantage in the slender building up of the shape, the component parts of which merge gradually into one another. As compared with many foreign examples, the Dutch Louis XV candlesticks, especially those of the Hague, are sober in decoration; some, however, – we refer to those made by the Amsterdam masters Siotteling and Pond – have all the exuberance of German rococo.

The Louis XVI candlesticks often show classic forms such as columns, and usually have applied decoration combined with sober engraving (no. 327). From time to time we meet pairs of small candlesticks (no. 310). These were destined for the card-table.

Some candlesticks can be turned into a candelabrum by inserting in the nozzle a loose member consisting of three or four branches, each supporting a nozzle (nos. 512, 515, 609 and 336).

BRAZIERS. Braziers for the use of smokers or for warming dishes or porringers were made in the Louis XIV, Louis XV and Louis XVI periods. They always enclose a small copper basin in which a briquet was inserted, and are fixed on a wooden or sometimes a silver stand. The open-work border is elegantly shaped and decorated with the usual applied ornament

which is, however, not always of high quality. Among the best examples can be reckoned nos. 411, 526 and 540.

TEA-POTS. The finest Dutch tea-pots were made in Friesland in the first half of the 18th century by such artists as Johannes and Gabinus van der Lely, Ate Scheverstein and others. They are delightfully embossed with the finest ornament in the Marot style. These tea-pots will be described in another volume. A finely engraved Louis XIV example is no. 270. Those of the Louis XV period are often made in the shape of a melon.

TEA-KETTLES were made in the same styles. Many examples of the Louis XV period were, like the companion tea-pots, melon-shaped and belong to the best pieces of Dutch silverwork. A particularly handsome object is the Louis XIV kettle described under no. 267, which is enriched with finely executed applied ornament. It provides a marked contrast to the elegant Louis XV kettle by the Hague silversmith Joosten (no. 521), and the strong, somewhat placid, Louis XVI examples.

COFFEE-POTS AND MILK-JUGS usually correspond in form with the tea-pots and kettles, with the difference that they are not melon but pear-shaped. The excellent quality of pieces made in the wealthy cities, such as no. 538 by Joosten, contrasts with that of no. 430 which is the work of a provincial master.

TEA-CADDIES are as a rule vase-shaped or oblong, both shapes either embossed or plain. Only examples of the latter are reproduced here. The plain vase-shaped ones are often decorated with widely spread fluting (no. 614). A very beautiful piece is no. 516, skilfully engraved by the Hague master IAH. Three oblong caddies were often combined in a wooden box.

TECHNIQUE. Technique is always dictated by material. Silver can be wrought, cast, stamped or spun. The principal methods of decoration are embossing, engraving or the application of ornaments cast separately. *Wrought silver* is worked, either in the sheet or in block, with a hammer. When beaten by the silversmith's hammer, the metal becomes thinner and is expanded on each side. Metal worked in this manner is beaten out, until the thickness and the shape required by the silversmith are attained. He can heighten as well as deepen it; curve as well as stretch it. Moreover the process of hammering makes the silver stronger and more elastic. The more skilful the silversmith, the finer the shape and the greater the uniformity of thickness and the strength of the metal. When an object is difficult to forge from one piece of silver, e.g. a kettle, it can be composed of various parts wrought separately and soldered. Only a few supremely skilful artists disdained this method and obtained wonderful results by using a number of ingenious small tools to reach almost inaccessible places.

Casting is a process employed by preference when more than one piece of the same shape is needed. The procedure is as follows. First a model of the object is made, either by forging, by modelling in wax, or by carving in wood or stone. From that model a mould is formed, usually of founders' sand, into which the moulten metal is poured. Hollow objects are usually cast

in several parts and then soldered together, as was wrought hollow ware. The complicated method of "cire perdu" has, since the Renaissance, only been used in the case of works of fine art, in general those executed in bronze. After casting, the raw surface must be fashioned and smoothed with the chisel. Certain objects such as candlesticks are partly cast, partly wrought.

For *stamping* dies of wood or metal are required, incised with the shape of the object or part of it. Into these dies thin silver plates are hammered until the plates have taken the shapes of the dies. As in the case of the other techniques mentioned above, the different parts of the object can be stamped separately and then soldered together. For silver objects with decoration in relief two dies are generally used, and the object is stamped between them. By such mechanical methods of manufacture, the cost of production was naturally reduced, but the results were poor in comparison with the splendid hand-wrought pieces. In the Netherlands stamped work was not so much employed as in England, except for small objects such as vinaigrettes, watches, snuff-boxes etc.

Another mechanical technique, which is still used, that of *spinning*, was invented at the end of the 18th century, and falls outside the limits of this book. It consists of turning the model of the object or part of it on a lathe, and of pressing down the silver plate with a certain instrument, the forcing iron, on the model as it turns on the lathe.

For the process of *embossing*, which generally takes place at the same time as the shaping of the object, but is of minor importance with regard to wrought silver, see Volume I, page X.

Engraving is a method of decoration of equal artistic status to embossing. It consists of cutting a design with a sharp instrument, the burin or graver, in the smooth surface of the object. By pressing more or less firmly on the burin one can obtain differences in the depth of the lines, achieve effects of light and shade, and increase the illusion of perspective. Some parts are often darkened by hatching. In this way silver objects can be decorated with the simplest ornament or the most elaborate scenes.

Two kinds of artists engraved precious metals: the first and smaller group is that of the print engravers, the second that of the silversmiths. There is a great difference in their purpose. The end of the print engravers was to obtain impressions on paper from flat engraved plates which were usually of copper, but sometimes of precious metal. Exceptionally the plate itself was their final purpose, as we have seen already on page IV.

The work of the silversmiths consisted of decorating either flat or round objects with engraving. They rarely took impressions from their work. They had to be very skilful craftsmen to obtain adequate results, but they rarely aspired to, or were able to achieve the extreme delicacy of the print engravers' works. Their decoration was for the most part limited to simple and therefore inexpensive designs. There are, however, exceptions.

Many print engravers came from silversmith's families, and were in their youth first apprenticed to silversmiths, then subsequently to engravers. One of these was the famous Hendrick Goltzius who, even after he became a master of the Haarlem St. Luke's guild, still continued to engrave silver.

A number of print engravers and silversmiths made ornamental designs for silver, which were printed and distributed among the various workshops. In the 17th century prints by Virgil Solis, Th. and J. Th. de Bry, N. de Bruyn, A. van den Hecken, M. le Blon, A. Muntinck, H. Janssen, B. van Lochom, the monogrammist P. R. K., J. Lutma and G. van den Eeckhout

were much exploited. In the 18th century craftsmen frequented the drawing academies which possessed large collections of French and German ornamental prints, and in this way the international styles of the period were spread amongst the workshops.

We often find the same or similar designs engraved on silver made in different towns at dates varying by several decades. For this reason it is dangerous, if not impossible, to date an object after the style of the ornament alone. Other indications such as shape and marks are in this respect of equal, if not of greater importance. For the same reason it is impractical to group the objects according to style, as we could do in the first volume when dealing with embossed plaquettes and dishes. Furthermore, in the case of engraving, the silversmiths used together elements drawn from prints of different style or period.

It may be that the relationship between certain print engravers and silversmiths was not confined to what is mentioned above. It seems probable that those silversmiths, who were insufficiently skilled in the art of engraving, commissioned print engravers to decorate important objects which they had wrought themselves. The problem arises, in particular, when the engraved decoration is of the finest quality. As an example we may mention a Middelburg dish marked with a lily, the engraving of which is signed by Looff. Is the lily the maker's mark of Looff, and did he make the dish as well as engrave it; or is the lily the mark of an anonymous silversmith and was Looff only the engraver? We consider that the latter opinion is the correct one. Nos. 103 and 104 can be cited as examples of the same problem reversed, the silversmith being known (a certain Wolff), while the engraving, delicately executed in Janssen's style, is unsigned. Is the engraving also the work of Wolff, or should it be attributed to Janssen himself, who engraved a print with similar ornament, and who was one of the best engravers of his time? Or perhaps to Janssen's collaborator, B. van Lochom, who engraved a number of prints, the designs of which were prepared by Janssen? The same question arises in the case of the beautiful book-cover described under no. 105. A definite solution of this problem, which we also had met in the case of embossed silver (see Volume I, p. 16), is not likely to be achieved.

An engraved object is invariably an individual piece of craftsmanship. When a number of similar pieces were wanted, certain silversmiths obtained satisfactory results by the somewhat mechanical method of casting. In this way time was saved, but pieces cast in imitation of engraving are inferior in quality to engraved ones. The lines are often broken, broader and without the fine nuances which only the burin can give. As examples we mention the nos. 144, 147 and other medals by the master AB. The plaques by Simon de Passe constitute a technical problem. There exist numerous specimens of one portrait which appear to be exactly alike. A number of experts consider them to have been made mechanically, by stamping in imitation of engraving. Others consider that it would not have been possible to make dies for this purpose; that, if such fine dies could have been made, it would hardly have been possible to use them without damaging them immediately, and that the plaques must in fact be engraved. We consider the latter opinion to be correct as there are, moreover, minute differences and, finally, a skilful craftsman would be capable, with the help of a transfer, of making a series of copies of the most striking resemblance.

FORM. The form of an object must always correspond to its purpose. The shape never shows to better advantage than when the object is undecorated. The artist is in that case able without reserve to adapt the shape to practical needs, and to exploit fully all the qualities of the magnificent material with its brillant light-effects.

The fundamental forms of all styles are derived from primitive objects whose design was determined by functional considerations. In the course of time these forms are gradually altered and developed, though not always to their advantage, and brought into harmony with the taste, the fashion, the style of each period.

The pure renaissance forms were simple, logically and regularly constructed from elements which were sharply divided from each other horizontally. Their design was entirely in harmony with their purpose and material. Dishes, bowls, boxes were generally round; plaques and medals round, oval, or occasionally rectangular. The bowls of tazze stood on baluster stems; beakers were mostly cylindrical with slightly everted lips, sometimes trumpet-shaped, standing on low feet. Ewers and cups were often oviform or shaped as truncated cones, usually divided into two or three sections by horizontal mouldings. The frequently abundant decoration never hid the logical composition of the structural elements. The forms of Dutch renaissance silver are partly imitated from old brass or pewter vessels, partly influenced by the works of German (cups, beakers) and Italian artists (ewers, tazze); the latter in their turn mostly worked after antique models. Ornamental prints also served as examples. In various cases renaissance and even baroque objects still show reminiscences of the gothic style, which was to a great extent based on architectural forms.

In the transition period (about the first quarter of the 17th century, overlapping with the late renaissance period) we observe a change. The outlines became less plain. Shaped, scalloped and incurved rims came into fashion. In addition to objects of circular section we meet hexagonal and octagonal ones also. Baluster stems were occasionally replaced by spiral ones, or by figures modelled in the round; all results of a trend towards greater suppleness and gracefulness, the origin of which can already be observed in a number of ornamental prints of the 16th century, such as those of Caravaggio and Frans Floris. Sometimes the form was hidden under the decoration, and absolutely subordinate to it, which seriously interfered with the rhythm of the construction. Such extravagance of ornament was confined to embossed pieces, and was developed beyond all bounds by the astonishing skill of a few artists (see Volume I, Adam van Vianen). It did not arise in the case of plain or engraved objects; plain pieces were not decorated at all, and the technique of engraving did not change the shape, but only gave life to the surface by creating subtle contrasts between the brilliance of the undecorated and the tempered sheen of the engraved parts.

In the period of high baroque (about the second, third and fourth quarter of the 17th century), during the first part of which the lobate style flourished in the Netherlands, suppleness in the surface treatment of silver was further developed. It reached its highest expression in those particular pieces in which the soft, flowing treatment determined both surface quality and form, in which all the lines and planes, in short, all the structural elements merged into one another. In such pieces, however, there was no irregularity of form, caused by the obtrusion of over emphasised decoration, such as we find on so many objects of the transition period (see Volume I, no. 145). Less supple and fluid, but nevertheless a product of the lobate

style is the decoration with raised bosses such as we see e.g. on some Groningen brandy-bowls whose shape is also simple and straight forward. Sometimes there exists a certain resemblance between these and the late gothic and early renaissance knobs, so beloved by the German silversmiths of the 16th century (no. 452).

The forms of objects decorated in the floral style, the second manner of the baroque period, were still more restrained and, from the structural point of view, more logical and natural. When the embossed ornament was carried out in such high relief as to interrupt the outline, the general effect tended to become confused. This could never happen in the case of plain or engraved objects, whose shapes remained unaffected by the ornament.

The last quarter of the 17th and the whole 18th century introduced French fashions commencing with the strictly symmetrical, somewhat heavy and majestic forms of the Louis XIV period. Characteristic of the Louis XIV style is the distinct horizontal separation of each structural element, and the accentuation of the latter by the use of florid borders and frames of scrollwork, foliage and flowers. After the French came English influence, expressing itself in simple plain forms with a minimum of decoration.

The severity of the Louis XIV style did not last a long time. People desired to replace its formal shapes and ornament by lighter, more playful models. After the transitional regence style came the Louis XV style with its capricious asymmetrical shapes and ornament. Many of these forms were derived from nature and imitated leaves, pears, apples, melons and pomegranates. As typical examples of this style we may refer to the beautiful tea-kettle described under no. 521, and a curious and attractive inkstand in the form of a vine-leaf upon which are mounted an apple, a pear, a pomegranate and a vine with leaves, bunches of grapes and tendrils, which will be described in another volume. Other objects are of a spiral form which gave them, besides a dynamic effect, great splendour and brilliance, that was augmented further by cast and applied floral ornament. In some cases the decoration is so exuberant that, as in the transition period between renaissance and baroque, it covers large parts of the surface, and tends to obscure the boundaries between the various structural elements. But in this respect Dutch silversmiths in general showed more restraint than many of their foreign contemporaries. A remarkable difference can be observed between the Louis XIV and Louis XV silver made in Amsterdam and in The Hague. The Amsterdam masters followed French fashion closely, though the Dutch character of their work can usually be recogniced in simplification of form and restraint of ornament. Their Hague colleagues on the contrary were more influenced by English examples, and preferred plain or nearly plain shapes to the luxurious French objects. In many cases Dutch and English pieces are quite similar. The reign of William III over the two countries, and the close relationship between the English royal family and the house of Orange promoted this reciprocal influence.

The Louis XVI style reestablished logical structure by imitating classical examples in an elegant but somewhat placid manner. Candlesticks in the form of columns decorated with fluting and with elaborate capitals, vase-shaped vessels enriched with antique decoration, finials in the form of pine-cones, and many other conventional elements of ornament replaced the gaiety of the preceding period.

FIGURE SUBJECTS. The many diversities in conception and style we described in Volume I, p. XII when dealing with embossed silver, do not exist in the case of silver with engraved decoration. The engraver is confined to working on a level surface, in contrast with the embosser who can achieve an infinite number of effects by varying the relief of different parts of the subject represented. It follows that engraved scenes are less vivid; their more modest beauty lies in the delicacy of execution, in transitions between light and shade, in perspective, etc.

Portraits and scenes engraved on silver by print engravers were in general taken from their own designs. There are, however, exceptions. Simon de Passe e.g. copied his portrait plaques of the English royal family from miniatures by Hilliard and others. He also worked after prints by his father and other artists.

Engravings by silversmiths are almost always based on designs of other masters, mostly prints and book-illustrations. Amongst the most popular subjects were biblical scenes copied from Merian, scenes adapted from emblem books and allegories. Occasionally we meet representations from Ovid's Metamorphoses. The most popular Old Testament scenes were those which gave occasion to represent nudes such as Adam and Eve, Lot and his daughters, Joseph and Potifar 's wife, Susannah and the Elders, Bathsheba. For wedding medals and caskets: matrimonial scenes such as the Spiritual and the Secular Marriage, the latter solemnized by God or Christ after the well-known woodcut by Dürer, inspired in its turn by Italian betrothal scenes by Fra Angelico, Perugino, Raphael and others. On a Frisian medal of the 17th century Christ is replaced by an angel after Goltzius; on another, by an old priest. Finally the act of solemnization is omitted, and bride and bridegroom are represented alone, standing with clasped hands. We may mention further famous love stories of the Old Testament, such as Rebecca and Abraham 's servant Eleazer, and Jacob and Rachel. The Marriage at Cana was also a popular theme, usually after an etching by Callot (Pl. 1, A.) These scenes were often completed by emblems of love, such as hearts pierced by arrows, flaming hearts on an altar, clasped hands, doves etc. A few memorial plaques show the portrait of the deceased, but as a rule only symbols of death such as scythes, cross-bones, skeletons, skulls, hour-glasses, tombs etc.

The Virtues are engraved on brandy-bowls as well as on communion cups. On the latter we frequently meet representations of Faith, Hope and Charity, also the Lord's Supper and views of the Church for which the beaker was destined. A curious Frisian specimen, which will be published in another volume, shows a convocation of a synod presided over by the famous minister Bogeman.

The Seasons, personified by human figures, are engraved on dishes, beakers, wedding-caskets and brandy-bowls, sometimes corresponding to landscapes and popular scenes appropriate to the season in question. A fine example of such a combination is the dish described under no. 103. The Senses and the Elements (no. 104) were also very popular. These scenes are usually engraved in medallions of such small size, that they do not necessarily form the principal part of the decoration.

ORNAMENT. From the beginning non-representational ornament formed the more important part of the decoration of engraved silver. The elements of ornament were almost always

copied from ornamental prints, or composed of details taken from them. For this reason it is necessary to give a short survey of the development of ornament during the period falling within the limits of this volume, together with a number of explanatory examples.

Strapwork is the most important ornament of the renaissance. It was introduced about 1530 by the Italian artist Rosso Fiorentino in the castle of Fontainebleau, continued after his death in 1541 by his successor Primaticcio, and from there spread all over Europe, especially in the Netherlands by the designs of Cornelis Bos (1510–1563) [1], Cornelis Floris (1514–1575) [2] and, somewhat later, Hans Vredeman de Vries (1527–1604) [3]. Strapwork is an imitation of scrolled leather, parchment or metal, harsh and rigid but, because of the curled up edges, plastic in effect. Originally meant to serve for the decoration of complete panels, strapwork was soon confined to the borders, forming frames or cartouches enclosing scenes or inscriptions. Sometimes two or three such cartouches were placed one upon the other and then intertwined, thus forming the double or triple cartouche [4]). The cartouche could be executed in every kind of material. Being fundamentally a plastic ornament, it was not an ideal decoration for silver and, when applied by silversmiths, was more appropriate for embossing than for engraving. Nevertheless strapwork cartouches are sometimes engraved on silver, the contrasts between light and dark parts giving the illusion of differences in level.

The *grotesque*, another renaissance ornament, is derived from the art of the Ancients, as are sprays of acanthus, candelabra, masks, medallions, garlands and bunches of fruit. Discovered in the ruined palaces of Rome, the grotesque received its full development when Raphael and his pupils decorated the loggias of the Vatican with these elegant and capricious compositions. They were very much admired and applied all over Europe. We may mention among others the following engravers as designers of grotesques. In Italy: Zoan Andrea (XVd) [5]; Agostino Veneziano (XVIA) [6]; Enea Vico (XVIb, c) [7]; in France: Jacques Androuet, called Ducerceau (1510–after 1584) [8]; René Boyvin (XVIB) [9]; in Germany: Peter Flötner (1485–1546) [10]; Virgil Solis (XVIb, c) [11]; in the Netherlands: Cornelis Bos, Cornelis Floris and Hans Vredeman de Vries, all three already mentioned. The grotesque consists of a panel representing a fantastic, stage-like building which is filled with so-called grotesque figures, mixed beings composed of parts of human figures with limbs of animals, or of parts of various animals. Masks, bunches of fruit, garlands etc. were often used to fill up vacant spaces in the design. The grotesque figures of the earlier masters are usually larger than those of the later.

The artists mostly preferred to use grotesque figures in association with other ornament e.g. combined with strapwork panels, thus forming the strapwork grotesque [12]. In the same way, when the strapwork was confined to the cartouche, the cartouche grotesque [13]. Panels of candelabrum ornament are also often enriched with grotesque figures [14].

The grotesque was used equally by sculptors and by painters, but we often meet remi-

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1. Jessen I, 174, 175; Berliner 142, 153. 2. Hedicke VI–VIII. 3. Jessen I, 186, 187. 4. Jessen I, 180, 181; Berliner 154, 171–173; Hedicke IX, 1; X, 11. 5. Jessen I, 30. 6. Jessen I, 36, 38, 39. 7. Jessen I, 40, 41. 8. Berliner 190, 193-195. 9. Jessen I, 152. 10. Bange 52; Jessen I, 82; Berliner 176. 11. Berliner 183–185. 12. Jessen I, 174–176, 179, 186, 187. 13. Jessen I, 178; Berliner 154, 160, 161, 166, 171, 172; Hedicke VIII. 14. Berliner 18, 24, 29, 31, 38, 39.

niscences of this elegant and charming ornament on engraved silver e.g. on the panels of beakers.

The *mauresque,* a renaissance ornament chiefly used in engraved decoration, is of Moorish origin and was brought to Europe by the Venetians. Among the artists who made designs based on this ornament we may quote the Italian engraver Francesco Pellegrino (1528 in France, † 1552) [1]; the French monogrammist GJ (Jean Gourmont?; 1506–1551) [2]; Peter Flötner [3]; Virgil Solis [4]; in the Netherlands an anonymous master, perhaps Pieter Coecke van Aalst (1502–1550) [5], whose compositions were published by Hieronymus Cock, and Balthasar Sylvius (1518–1580) [6]. For the use of mauresques as an element in designs for silver we can point to Hans Holbein (1497–1543) [7] and Mathias Zündt (XVIc) [8].

In contrast to strapwork and arabesque, this very delicate ornament composed of intertwined foliate tendrils, often enriched with broader straps of geometrical design probably derived from Islamic book-covers and faience, is flat and, therefore, only suitable for engraving. On a number of very fine pieces of silver we find a combination of the technique of engraving and embossing, the main decoration being embossed, with a border of engraved mauresques (see Volume I, nos. 19, 28).

Interlaced bands or entrelacs constituted a well-known flat ornament of Germanic as well as of Islamic origin. During the Renaissance they were sometimes designed as a separate ornament, but mostly in combination with others, as we have seen already in the case of mauresque. As examples of the first category we may recall an anonymous Italian master, one of whose designs is reproduced in Jessen: Der Ornamentstich, ill. 24, and also Albrecht Dürer's "Knotenwerk" [9]. During many decades Dutch silversmiths applied interlaced straps in a very simple design as engraved borders on the lips of beakers.

An ornament which was very much liked by the Ancients consists of sprays of *acanthus-leaves*. Renaissance artists of all countries adopted it. Since that time it has never disappeared totally. In addition to acanthus, other sprays of foliage and flowers came into use, mostly in the form of friezes. The following engravers, among others, produced engraved ornament based on the acanthus: Agostino Veneziano [10]; Battista Pittoni (1520–after 1584) [11]; an anonymous master of the Marc-Anton school (XVIb) [12]; G. B. Mutiano (XVIB) [13]; Jean Bullant (1512–1578) [14]; Peter Flötner [15]; Master of the Horse's Head (XVIA) [16]; Daniel Hopfer (1470–1536) [17]; Bartel Beham (1502–1540) [18]; Albrecht Altdorfer (1480–1538) [19]; Hans Sebald Beham (1500–1550) [20]; Jacob Binck (1500–1569) [21]; Heinrich Aldegrever (1502–1555) [22]; Virgil Solis [23]; Franz Brun (XVIB) [24]; Lucas van Leyden (1494–1534) [25]; the monogrammist GJ (XVIA) [26]; Adriaen Muntinck who worked about 1600 in Groningen [27]. In contrast to the free, fantastic and capricious Gothic foliage, the Renaissance acanthus ornament was very conventional, strongly and rhytmically undulating with lateral branches at regular intervals and, by contrast to the flat mauresque, plastic in effect. The sprays often enclose birds, animals, human

1. Jessen I, 134, 135; Berliner 79–82. 2. Jessen I, 136, 137; Berliner 99. 3. Bange 51; Jessen I, 83; Berliner 94. 4. Jessen I, 101. 5. Jessen I, 170–173. 6. Berliner 97. 7. Jessen I, 84, 85. 8. Jessen I, 91. 9. See ibidem, ill. 26; Jessen I, 54, 55. 10. Jessen I, 37. 11. Berliner 201. 12. Berliner 205 A. 13. Berliner 207. 14. Berliner 207. 15. Bange 53–56; Berliner 72. 16. Jessen I, 78, 79; Berliner 73. 17. Berliner 56–59. 18. Berliner 63. 19. Berliner 64. 20. Berliner 64. 21. Berliner 65. 22. Jessen I, 70–76; Berliner 67–69. 23. Jessen I, 100; Berliner 181. 24. Berliner 186. 25. Jessen I, 166, 167; Berliner 75, 76. 26. Jessen I, 168, 169; Berliner 77, 78. 27. Berliner 186.

figures or medallions. They are usually called *arabesques*, and were very much applied by Dutch silversmiths, either embossed or engraved, on the rims of dishes, on beakers and other objects.

Candelabrum ornament consists of an upright composition usually rising in a stem-like form from a pedestal or a vase, and spreading horizontally and symmetrically in several sections. It is decorated with the whole stock of ornamental elements, especially grotesques and arabesques.

Amongst the artists who made designs of this beautiful type of ornament are: Zoan Andrea [1]; Agostino Veneziano [2]; Nicoletto da Modena (XVIa)[3]; Daniel Hopfer [4]; Barthel Beham (1502–1540) [5]; Hans Sebald Beham [6]; Heinrich Aldegrever [7]; Lucas van Leyden [8]; the Dutch monogrammist JG(XVIA) [9].

The candelabrum is a mainly plastic ornament, and therefore more frequently employed by the sculptor than the silversmith. There are, however, some early silver objects, the decoration of which shows the influence of candelabrum ornament, e.g. knife handles.

Trophies of arms or of other objects were imitated by many renaissance artists from classical antiquity. The following engravers made use of them: Enea Vico [10]; Giovanni Antonio da Brescia (XVIa) [11]; René Boyvin [12]; Daniel Hopfer [13]; Jacob Floris (1524–1581) [14]; Hans Vredeman de Vries [15] and Andriaen Collaert.

Masks, medallions, garlands and *bunches of fruit* were sometimes used separately but for the most part in combination with the ornaments described above by the majority of the artists already mentioned. Regarding the use of masks Cornelis Floris [16] and Frans Huys (1522–1562), who engraved beautiful designs of individual masks, must be mentioned. Such ornaments were used by the Dutch silversmiths on a large number of their works.

A change in the treatment of many of the elements of ornament mentioned above becomes apparent about the first quarter of the 17th century, the period of transition. More elegance and refinement was desired, especially by the silversmiths, who worked on a small scale in a soft and malleable material. The first signs of a change were already perceptible at the close of the 16th century when engravers such as Etienne Delaune, Theodor de Bry and his son Johann Theodor designed finer and more delicate ornament.

Etienne (Stephanus) Delaune (1518–1583) worked in France during the reign of Henry II. Afterwards he emigrated to Germany, probably on religious grounds, and established himself in Strassburg and subsequently Augsburg as engraver, medallist and silversmith. His best known engravings are prints of ornament, representing small grotesques in white on a dark ground or in reverse. The centre was generally formed of a human, usually classical or allegorical figure, surrounded by delicate broadening scrolls, by grotesque and other ornamental details, mostly of a type already used by his predecessors. This genre is called the *scroll grotesque* [17]. Delaune also engraved superb designs for useful objects, e.g. eight handmirrors [18].

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1. Jessen I, 26–30; Berliner 17–20; Hind 11–29. 2. Jessen I, 38, 39; Berliner 37, 38. 3. Jessen I, 32, 33; Berliner 27, 29, 31, 32; Hind 43, 45–47. 4. Berliner 60–62. 5. Jessen I, 63; Berliner 63. 6. Jessen I, 60, 61; Berliner 64; 7. Jessen I, 70–72; Berliner 67. 8. Jessen I, 167; Berliner 75, 76. 9. Jessen I, 168, 169; Berliner 76–78. 10. Jessen I, 42, 43. 11. Berliner 20. 12. Jessen I, 153. 13. Berliner 60. 14. Jessen I, 178. 15. Berliner 170. 16. Hedicke X, XI. 17. Jessen I, 162, 163; Berliner 218. 18. Jessen I, 158, 159.

Theodor de Bry (1528–1598), who was born in Liége but in 1570 emigrated to Germany (Frankfurt a. Main), was strongly influenced by Delaune. He also applied the scroll grotesque, but his ornamental designs are in general more packed with detail, with increased use of broadening scrolls, often beaded and terminating in dragons' heads, and with a profusion of naturalistical flowers, snakes, butterflies etc [1]. Theodor's son Johann Theodor (1561–1623), a pupil of his father, later his assistant as was his second son Johann Israel, worked in the same style. Of the father's oeuvre his designs for bowls of tazze are worthy of particular notice; some of these are very important with regard to the history of the Netherlands, e.g. the portraits of William the Silent (Hoopman van Weisheyt) and of the Duke of Alba (Hoopman van Narheyt). Johann Theodor himself engraved a number of silver tazze, one of which he presented to the Arch-duke Maximilian of Tirol, Hoch und Deutschmeister. This and another, which was presumably commissioned by the Arch-duke, are now in a private collection in Holland; two others, not commissioned by the Arch-duke, in the Parish Church of Egham, Surrey. Other bowls and plaques are only known from impressions [2].

Among the other works of the De Bry 's we find designs for friezes, clasps, ornaments for daggers and scabbards, hilts, thimbles, handles of knives etc., all executed with extreme fineness, indicative of outstanding skill and a highly developed taste.

The influence of these three artists was great, not only on their compatriots and contemporaries, but also on artists outside the frontiers of the Netherlands, and of the following generation.

In the Netherlands the first signs of a softening of ornament were already perceptible in certain prints by Cornelis Floris who in some of his grotesque panels introduced sea-monsters and squids, the forms and outlines of which are considerably softer than those of the usual ornamental elements [3]. His curious designs for ewers and masks have also lost something of the former rigidity [4].

Of the Dutch artists who worked in the style of Delaune and De Bry we should mention Marcus Geeraerts (± 1520–1604), in particular his series of 13 prints with the Passio Christi engraved within beautiful scrollwork [5]; Abraham de Bruyn (1540–1587) and his series of 6 prints with mythological scenes within scroll grotesque borders [6]; and his son Nicolaes de Bruyn († 1656) whose earlier works are executed in the same style [7]. Further Hans Collaert († 1581) who made wonderful designs for pendants, some of which were probably influenced by Floris' designs for ewers [8]; and Adriaen Collaert (1560–1618) whose series of 6 panels with figures of the Judgment of Paris, bordered by elegant scrollwork enriched with the whole ornamental stock of Delaune and De Bry, claim a place amongst the finest prints of engraved ornament ever executed [9]. Many Dutch silversmiths made use of the designs of the engravers mentioned above, but few of these works are extant. Amongst the best examples are the wonderful pierced book-covers of engraved silver, described under nos. 181–185.

Several decades later, when the renaissance style, even in its latest phase, had become old-fashioned and was supplanted by baroque decoration, ornamental details derived from

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1. Jessen I, 112, 113; Berliner 216. 2. See further for this subject: John Hayward: Engraved silver dishes by De Bry in Apollo Miscellany 1950, and Burlington Magazine, April 1953. 3. Hedicke IV, 6; V, 2, 4; VII, 1; Berliner 163. 4. Hedicke IX, X, XI. 5. Berliner 222. 6. Berliner 219. 7. Guilmard, pl. 170. 8. Jessen I, 184, 185. 9. Jessen I, 182, 183; Berliner 217.

the prints of the 16th century engravers can still be recognized in the works of Dutch silversmiths.

Though we have observed in the works of the masters mentioned above a softening of the renaissance style, one could hardly speak as yet of baroque tendencies. The introduction of the flaccid mollusc and the dolphin into the current stock of ornament, the imitation of cartilage instead of leather and metal, the increased naturalistic treatment of flowers, introduced in the first quarter of the 17th century the transition to the baroque style. The softer manner of expression already observed in certain cases, the more flowing, almost liquid treatment of the ornament became general. The period of transition is clearly perceptible in Germany and the Netherlands. As a prominent German artist we may quote Lucas Kilian (1579–1637) who engraved delightful grotesque panels of flexible, muscular forms [1]. The inelegant and coarse designs of Friedrich Unteutsch (1600–1670) [2] are, though much later, also executed in the cartilage style.

In France we may notice an off-shoot of this style in the designs for jewellers, engraved by such artists as Balthasar Le Mercier (XVIIA) [3] and Gédéon L'Egaré (1615–1676) [4] whose prints show jewelled sprays mainly composed of pea-shoots.

The principal artists of the transition period in the Netherlands are Adam and Paul van Vianen, the famous silversmiths born in Utrecht between 1565 and 1570. The elder remained in his native town until his death in 1627; the younger, after a stay in Italy, established himself in Prague at the court of the Emperor Rudolph II. He died in 1613. Adam, besides a few plaquettes, embossed a number of tazze, dishes, ewers, salts, candlesticks, cups etc., decorated for the most part in the mollusc and dolphin style. His earliest work executed in this manner dates from 1613 (see Volume I, no. 50, G). Paul, who made a large number of plaquettes, but whose other works are rare, was already employing the mollusc style on a fine tazza dating from 1607, further on a gold cup and cover of 1610 (see Volume I, no. GG) and on a dish and ewer of 1613 (see Volume I, no. 96, NN). Adam developed as a full baroque artist, as can be seen not only in his later works, but also in his designs for silver, engraved by Th. van Kessel and published in 1650 by Adam 's son Christiaen (see Volume I, p. 72). The irregularity of shape and the exuberance of decoration of these objects show a great difference from his early works which are still executed in the renaissance style.

A third remarkable artist by whom plaquettes and tazze embossed in the style of the transition period are extant is Arent van Bolten (1573–before 1633; Volume I, nos. 108–122). We know also a number of designs from his hand.

The mollusc and dolphin style, the development of which is purely Dutch, is fundamentally plastic and for that reason less suitable for engravers. Dutch engravers also had their transition style which was, however, less exuberant than that of the embossers, being more delicate and refined. The most prominent artist of this group was undoubtedly Michel Le Blon, a pupil of De Bry, born in Frankfurt in 1587, but working for the greater part of his life in Amsterdam, where he died in 1656. The starting points of his style were the arabesque and the scrollwork of his master, but in his work the scrolls were mostly reduced to single lines which alternately increased and decreased in breadth, giving an almost calligraphic effect. Birds,

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1. Jessen I, 128–131; Berliner 231–236. 2. Berliner 240. 3. Guilmard, pl. 20. 4. Guilmard, pl. 20.

animals, human figures and more naturalistically rendered flowers enriched his attractive designs which often display the tender treatment of the cartilage style. Le Blon 's oeuvre consists chiefly of engraved ornament, showing dishes, handles of knifes, pendent panels for beakers, friezes, watches, clasps and, especially, coats-of-arms (Pl. 1, B) [1]. He also engraved a number of silver objects which are described below under nos. 88–97. A dish, the rim of which was probably embossed by Joannes Grill, while the depression was engraved by Le Blon, is described in Volume I, no. 151. His designs were often copied by silversmiths, especially his coats-of-arms.

An artist whose designs owed still more to the cartilage style is Hans Janssen, born in Amsterdam in 1608. The date of his death is unknown. He worked in the style of Le Blon, but in some designs, instead of the calligraphic lines of the latter, he employed scrolled bands, elaborately interlaced and enriched with similar details to these of Le Blon, but with a rather more definite tendency to the baroque. Of his designs, which were engraved partly by himself, partly by B. van Lochom, the following are worthy of special mention: the so called Large Dish (Pl. 2, C) [2]; two series, one of four, the other of eight pieces, forming Borders of Dishes; the Large Oval Panels [3]; friezes of birds [4]; finally a cartouche of the Marriage at Cana, the copper plate of which is still extant, and which is enlivened by two groups after Callot, in the manner of Le Febure (Pl. 3, D). It has already been suggested on p. xiv, that Janssen may himself have engraved silver objects.

The influence of Janssen on the Dutch silversmiths was great. Many years after his death we still find traces of his style, especially on Frisian and Groningen beakers and brandy-bowls.

A third master whose work was typical of the transition period was Abraham van den Hecken. Neither the date of his birth, nor that of his death is known. He was probably a native of Antwerp, where the family name was common, and established himself in Amsterdam in the first decade of the 17th century, coming from Frankenthal in Germany. His oeuvre consists partly of engraved silver objects (nos. 120–143), partly of ornamental and other prints. Of the engraved ornament we mention the "Konstbuechlein den Goldschmieden dienstlich", published in 1608, containing oval designs for plaquettes and watches, composed of mythological scenes within ornamental borders in white on a black ground in the style of De Bry (Pl. 1, E). In 1634 he published another "Konst Boexken dienstlich den Goudsmeden". He also engraved a number of designs for handles of knifes, clasps etc. [5]. Stylistically he started as a follower of De Bry, but he was later influenced by Le Blon and Janssen.

Finally we must mention the monogrammist PRK (XVIIa), who in his "Spitsboeck" of 1617 designed fine pendent panels for beakers in scrollwork enriched with animals, terms, flowers and fruit [6], and Andriaen Muntinck whose designs in the same genre had great influence on the Dutch silversmiths. A large number of ornamental details engraved on beakers are based on prints by these artists. Such prints were widely distributed amongst the silversmiths' workshops of their time, but are nowadays almost unobtainable.

The Baroque, of classical origin and revived in Italy, was primarily a style developed by architects, who sought to achieve mighty colossal proportions, in fact, monumentality.

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1. Van der Kellen; Jessen I, 198, 199; Berliner 205 A. 2. Jessen I, 200. 3. Guilmard, pl. 174. 4. Berliner 217, 224 B. 5. Reynard II, 175; Guilmard II, p. 507; Cat. Berlin, p. 101. 6. Guilmard, pl. 172.

Artists in other spheres were obliged to follow, amongst them the designers of ornament. Italian masters such as Agostino Mitelli (1609–1660) [1] and Stefano della Bella (1610–1669) [2] were leading designers of ornament in the baroque manner. The latter produced amongst other designs, shields, friezes, pilasters, trophies and vases. His muscular cartouches enriched with putti, animals and acanthus anticipated those which followed some years later in the lobate style. This lobate style, typical of Dutch Baroque, was especially suitable for embossed silver. Joannes Lutma (1584–1669) designed two series of cartouches in 1653 and 1654 which were engraved by his son Jacobus [3]. Gerbrandt van den Eeckhout (1621–1660) designed other models engraved by M. Mosyn [4]. They show an increased suppleness of treatment due to the employment of a new element, the lobe. As the soft flowing effect, which is characteristic of the lobate style, can only be obtained by differences in level between decoration and background, silver engravers made little use of it. A fine Groningen beaker in the Rijksmuseum at Amsterdam, excellently engraved with lobate ornament, is an exception. Minor details of lobate ornament are more frequently encountered e.g. the bands and cartouches on some medals by the monogrammist AB and his anonymous follower.

Many Dutch silversmiths of the baroque period preferred to engrave in old fashioned styles, especially when decorating beakers. Conventional ornament was increasingly replaced by naturalistic flowers, always very popular in the Netherlands. Books of flowers had already been engraved as early as the 16th century. In the 17th century various artists such as architects, sculptors, joiners, painters and also silversmiths used ornament composed of garlands and bunches of flowers and fruit, often combined with shells. One of the best designers of this ornament was the sculptor of the Town Hall at Amsterdam Artus Quellinus, born in Antwerp in 1609, where he died in 1668 [5]. Jacob van Campen, the famous architect of the same building, designed a series of twelve garlands, engraved by M. Mosyn.

The love of flowers was not confined to the Netherlands. In France a number of artists made exquisite designs in this genre, amongst them Jean Baptiste Monnoyer (1635–1692) [6]; Jean Vauquer (XVIIB) [7] and Nicolas Cochin (1610–1686) [8]. In Germany: Johann Thünckel (XVIIB) [9] and Jacob Friedrich Morisson (XVIId) [10] designed beautiful floral ornaments. Silver objects embossed with flowers were very popular in Germany. As a number of German silversmiths established themselves in the Netherlands, including Lucas Draeff, Breghtel, Zschammer, Gutsche, Micheel (see Volume I), a certain German influence must be admitted.

There are few Dutch silver vessels of the baroque period which do not have flower or fruit decoration in some form or other. This rarely forms the only decoration but mixed with other elements such as cartouches, cherubs, birds and animals adorns beakers, boxes, wedding-caskets etc., rendering them the most charming and desirable creations of Dutch applied art.

In the last quarter of the 17th, continuing during the whole of the 18th century, French fashions became international, and were also followed in the Netherlands.

The Louis XIV style was derived from the antique and from the Italian Baroque. It was pompous and majestic, invariably symmetrical and regular. Charles Lebrun (1619–1690) [11],

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1. Jessen II, 28–35; Berliner 262 A–266. 2. Jessen II, 20–27; Berliner 280–288. 3. Berliner 273, 274; Frederiks: De Meesters der Plaquette- penningen, ill. 72–74. 4. Guilmard, p. 176; Jessen II, 88–91; Berliner 272, 274. 5. Dr. Juliane Gabriels, p. 164–186. 6. Jessen II, 163, 165–167. 7. Jessen II, 162, 164. 8. Jessen: Der Ornamentstich, p. 215. 9. Jessen II, 108, 109; Berliner 311, 312. 10. Jessen II, 116, 117. 11. Jessen II, 170, 171.

its great and inspired protagonist, decorated the French royal palaces with a large number of wall-paintings. Amongst the engravers of ornament were Jean Marot (1619–1679) who specialized in architectural designs [1], and Jean Lepautre (1618–1682) who, in his oeuvre of some two thousand etchings, covered the whole field of ornamental design. As well as architectural designs he etched a great variety of ornamental details. His acanthus designs brought new life to this much used motif [2]. Jean Bérain (1637/38–1711) was also a versatile designer of ornament. The basic feature of most of his designs consists of elegantly curved bands, often decorated with acanthus, and enclosing medallions, terms, masks, vases, garlands, husks, animals etc[3]. Another French artist, whose manner influenced art in the Netherlands where he lived after the revocation of the Edict of Nantes in 1685, was Daniel Marot (about 1660–after 1718). He worked as an architect, but also made numerous ornamental designs. His style was a development of that of Bérain, but in some cases he introduced naturalistic flowers along with the stylised acanthus [4]. A great many Dutch artists were influenced by his works, including silversmiths, in particular the skilful Dordrecht master D. Wor (see Volume I, no. 334) and a number of Frisian silversmiths such as the famous Johannes van der Lely, two of whose plaquettes are described in Volume I, nos. 378, 379; Ate Scheverstein, Jacobus Jongsma and Jacob Boltje. They embossed a small number of ecclesiastical objects, and a great many intended for domestic use such as tea-pots, tea-caddies, salts, brandy and cream-bowls. The designs are always executed on a small scale in a perfect and delicate technique. Their works belong, in fact, to the last revival of the art of embossing in the Netherlands. Subsequently interest in embossed as also in engraved silver declined. For this reason few engraved objects of the 18th century exist. As fine examples we illustrate a ewer and a salver engraved in the Marot style by an anonymous Amsterdam silversmith whose maker's mark was a man with a club (nos. 263 and 264); a number of medals, in particular those engraved by the Dordrecht silversmiths Van Tilburg and the anonymous LVS (nos. 433–440; 441–447); tobacco-boxes and bread and sweetmeat-baskets, these last nearly always of pierced work.

During the Régence period the calm severity of the Louis XIV style was softened by a more delicate and picturesque design, which prepared the way for the transition to the dynamic and effervescent Louis XV style. The principal French artists of this period of transition were Bernard Toro (1672–1731), a sculptor and designer of ornament [5], Gille Marie Oppenordt (1672–1742), an architect and ornament engraver of Dutch origin [6]; Claude Gillot (1672–1722) who was well-known for his paintings and for his ornament [7]; and his famous pupil Antoine Watteau (1684–1721) who was one of the greatest French painters as well as being a designer of ornament [8]. They were obvious followers of Bérain. From that time the stock of ornament was increased by the introduction of exotic figures and comic animals (Chinoiseries, singeries).

These transition masters were the immediate precursors of that impetuous and most influential rococo artist Juste Aurèle Meissonier (1693–1750) who was eminent in a variety of fields: architect, sculptor, silversmith and designer of ornament. In the last capacity he made designs for silver. His turbulent, irregular and asymmetrical scrollwork is often enriched

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1. Jessen II, 142–145. 2. Jessen II, 148, 149; Berliner 290–297. 3. Jessen, II, 174–183; Berliner 326–328. 4. Jessen II, 186–197; Berliner 335, 336. 5. Berliner 330, 331. 6. Jessen III, 1–7; Berliner 332–334. 7. Jessen III, 8–11; Berliner 342–343 A. 8. Jessen III, 12–25; Berliner 344–353.

with other motifs, partly naturalistic such as foliage and flowers, partly stylistic such as shells and "rocailles", a typical rococo ornament derived from fantastic shells, curling foaming waves or ostrich plumes [1]. The famous painter François Boucher (1703–1770) was strongly influenced by Meissonier. Much of his oeuvre shows similar vigorous ornamental elements [2]. Also worthy of mention are Jean Mondon Jr. (about 1736–1749) [3] and Jean Pillement (1728–1808), an attractive master whose delicate compositions of exotic scenes, delightful rococo scrolls and fantastic flowers were much liked and imitated on a variety of objects [4].

A number of French artists of the 18th century went abroad. François de Cuvillées (1695–1768) established himself in Munich where he worked in the service of the Elector Max Emanuel. The "Reichen Zimmer" in the residence, the hunting-lodge of Amalienburg, the Residenztheatre are his principal works. For Max Emanuel 's son, the Elector Clemens August of Cologne, he designed the décor of a number of rooms in the castle of Brühl. His influence was further spread by his wonderful ornamental designs, among which are models for objects such as guéridons, consoles, lustres, lanterns, appliques, keys, locks, railings etc [5]. Of the German masters of rococo ornament, who tended to exaggerate the characteristic qualities of the style, we should mention Johann Michael Hoppenhaupt, who was born in 1709, worked in the service of Frederick the Great in Potsdam and made fine ornamental designs [6]; Johann Esaias Nilson (1721–1788) [7] who was one of the most charming masters; Franz Xavier Habermann (1721–1796) [8] and Jeremias Wachsmuth (1712–1779) [9]. The designs of these German masters had great influence, especially on the architects, on silversmiths and porcelain manufacturers.

Bernard Picart (1673–1733), an engraver, designer and miniature painter, went to the Netherlands and established himself in Amsterdam in 1710, where he engraved illustrations, initials and vignettes for books. He was a good designer of ornament. His pupil François Morellon la Cave who, if not born in France, was of French origin, engraved book-illustrations and a number of portraits. His son, the silversmith Jacob Morellon la Cave, was admitted citizen of Amsterdam in 1767. He was a skilful embosser. One piece signed by him is known, a plaquette of 1764 mounted in a tobacco-box. It is finely executed in a pure rococo style, rather more French than Dutch in character, though the scene enclosed in a cartouche is a copy of no. 315 of the first volume. It was commissioned by another silversmith who had wrought the tobacco-box. We consider that this was not the only case in which La Cave worked for other silversmiths, and that a number of other plaquettes are also his work.

Another French artist who was established in Amsterdam about 1753 was Ph. Métayer. He embossed a beautiful gold standing cup and cover, now in the Van Beuningen Collection at Vierhouten [10]. That a certain influence ensued from the presence here of these artists is probable, but their engraved ornament was of greater importance in spreading their style.

We have already mentioned that in certain Dutch towns there were drawing-academies which possessed complete series of ornamental prints by the principal French and German

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1. Jessen III, 30–39. 2. Jessen III, 40–53; Berliner 355–358 B. 3. Jessen III, 60–63; Berliner 367–369. 4. Jessen III, 94–105; Berliner 420–424. 5. Jessen III, 66–72, 74, 75, 77; Berliner 377–386. 6. Jessen III, 122–139. 7. Jessen III, 140–151; Berliner 395, 415, 416. 8. Jessen III, 152–159; Berliner 402–408. 9. Jessen III, 160–167; Berliner 390, 391. 10. Cat. no. 192.

masters. Every artisan could learn there the old and new ornamental designs for every purpose, the architect, the joiner, the sculptor, the painter, the silversmith etc. For this reason Dutch provincial silversmiths as well as those in the international and commercial centres such as The Hague, Amsterdam and Rotterdam employed the same styles and fashions, the same type of decoration derived from the same prints on similar objects. There were only minor differences in form and execution; residents of the large cities, being more accustomed to luxury, required the most elegant and refined forms and the highest quality of finish.

Notwithstanding the fact that the Dutch artists were perfectly familiar with the original French Louis XV designs, there is an obvious difference between French and Dutch silver of that period. In contrast with the German masters, who exaggerated the asymmetry and the vigour of the scrolls and the rocailles, the Dutch artists moderated the exuberance of the French examples. The quiet sober national character of the Dutch asserted itself. This, combined with English influence, limited the decoration for the most part to the borders of the objects, the rest being plain, spirally fluted or pierced. The scrolls and the rocailles were less vigorous; the other ornamental details consisted of flowers and foliage and, exceptionally, chinoiseries (no. 606). Heavy acanthus foliage was replaced by fine celery-leaves. There are, however, certain exceptions. Some Amsterdam candlesticks and the tobacco-box mentioned above could as well have been made in France. These exceptions are a consequence of the difference between the silver made in Amsterdam and in The Hague, already mentioned on p. xvi.

Extravagant fashions, even when they are attractive, do not persist, and artists turned from the rococo style and looked once again to the antique for inspiration. Italy, as in so many cases, led the way with that ingenious master Giovanni Battista Piranesi in the forefront (1720–1778). In his wonderful large scale etchings he represented fantastic antique ruins and buildings such as prisons, palaces and temples, but also details such as wall-paintings, chimneys, commodes, clocks and vases [1]. The principal cause of this classical revival were the discoveries of antiques in Greece, and the excavations in Pompeii. In France the first signs of the new style known as Louis XVI were already perceptible about the middle of the 18th century. Its characteristic qualities were unbroken rectilinear fundamental forms, symmetry and structural clarity achieved by means of horizontal divisions between the various elements. The light and playful character of the Louis XV style was not entirely supplanted by the dignified severity which one would expect to have followed from the Louis XVI principles. Within the rigidly defined borders and outlines there still remained room for the use of light elegant motives, that recalled the free and dissolute preceding period, and gave to the Louis XVI style a character that was far removed from heaviness or severity. Much of the ornament was also derived from the antique. Grotesque-like panels came in vogue, upright compositions, sometimes recalling the candelabra, trophies, drapery, knots, tassels, masks, vases, baskets of flowers, garlands, foliage among which the acanthus is once again to be found. Romantic scenes with shepherds and children were also very popular. As a rule the execution of designs and objects was irreproachable and unsurpassed in any other period. In France three artists stand in the forefront: Jean François de Neufforge (1714–1791), an architect who made a

1. Jessen IV, 1–19.

large number of architectural designs, pure but somewhat dull [1]; Jean Charles Delafosse (1734–1789), architect and ornamental painter, who made stately designs of objects such as doors, chimneys, furniture, frames, trophies and candlesticks, enriched with fine ornamental details [2]; Richard de Lalonde (XVIIIB), a designer of ornament of the Louis XVI style at its peak, whose oeuvre consisted chiefly of furniture and silver including candlesticks, tureens, sugar-casters, chalices, in a more delicate and elegant manner [3]. The works of all these artists and of many of their colleagues such as the precise Boucher fils (1736–1781) [4]; the pictorial Huet (1745–1811) [5]; the refined Ramson (1736–1786) [6] were known in the Netherlands, and inspired the Dutch silversmiths to beautiful, though in comparison to the French, modest works.

It was not only French ornament that inspired the Dutch silversmiths, there was also an obvious English influence, especially that of Robert Adam (1728–1792) who, himself an architect, made designs not only for his colleagues, but also for cabinet-makers, silversmiths and other artists [7]. This influence, however, had more affect on form than decoration.

In the cruel and tumultuous years at the end of the 18th century there was no longer place for the expensive elegance of the Louis XVI style. A brutal end was put to the sequence of brilliant styles in every realm of art. The new period commenced with the cold, severe Empire style, based on the most majestic but unfriendly and harsh phase of Greek art, the Doric style.

METHOD OF ARRANGEMENT. The material dealt with in this volume is divided into two sections. The first part comprises the works of the print engravers; in the second, the works of the silversmiths are described. A division according to styles, such as is made in the first volume, is impractical here for the following reasons. The conservatism of those who commissioned silver vessels, especially for the Reformed Church, as well as that of the silversmiths themselves who continued for many years to follow the same ornamental designs, and, on the other hand, the promiscuous employment of various styles by the same artists, whose oeuvre would have to be divided into as many sections as the styles they employed, would make the survey extremely complex. Many important observations concerning the styles of particular artists are, however, given in the biographical notes which always precede the description of their works.

In the first section, which comprises a number of plaques and printing-plates, a chronological system alone is applied.

In the second section the objects are catalogued according to the provinces and towns, in which they were made. Within this geographical system the artists are dealt with chronologically. An exception will be found in the cases of anonymous masters, whose places of work are unknown, but are believed to have been in the Netherlands. Their works are grouped according to the type of the objects in the order of succession given on page IV. Even more than in Volume I is the geographical system of division necessary here. Only by this method

1. Jessen IV, 20–25. 2. Jessen IV, 26–35; Berliner 428. 3. Jessen IV, 44–52; Berliner 441. 4. Jessen IV, 54–57; Berliner 432. 5. Jessen IV, 58–69; Berliner 433–436. 6. Jessen IV, 70–79; Berliner 426, 427. 7. Jessen IV, 136–155.

can we clearly explain the extent of the influence of designers of ornament of the 16th, 17th and 18th century; of German and French silversmiths, who settled in the Netherlands; of the close relations with England; of the proximity of other cultural centres in the interior as well as in foreign countries. Further the striking differences of execution between the famous masters of Amsterdam and The Hague on the one hand, and of the provincial silversmiths on the other; the prominent place occupied by a number of Frisian masters, whose wealthy clients long followed the ancient customs of their ancesters; the great skill of some other provincial craftsman, e.g. of Groningen, Overijsel and Zeeland, the latter a rather isolated district, and many other particular features.

The terms "right" and "left" are used as seen by the spectator. Only with reference to the extremities of the human figure the reverse is the case. Dimensions are given in millimetres, the height being indicated first.

Most of the objects have three or four marks: one of the maker, one of the town, one indicating the year in which the piece was made, and fourthly, the lion rampant of Holland. This last mark was applied on all silver objects of the first alloy made in that province, the source of most Dutch silver, as well as in Zeeland, after 1662. In the latter province the lion rampant was changed into the lion of Zeeland in 1696. As customers in other provinces also preferred to have four marks on silver of the first alloy, the Frisian coat-of-arms was added as a fourth mark on Frisian silver of high quality after 1695. In Utrecht, where the arms of the province and the town are similar, the hall-mark was stamped twice after 1712. In Groningen, where the hall-mark and the year-letter are combined and consequently only two marks were applied, both marks were doubled on 18th century pieces of first alloy. Arnhem works of the 18th century are often stamped with the letters HOL after the ordinary marks, which probably means that the alloy was similar to that of Holland.

In cases where the maker's mark consists of initials, we have described the object as "signed".

The dates are indicated in three different ways according to the nature of the evidence:

1. If the object bears a contemporary date, engraved or inscribed in some other way either by the maker himself or by another artist at the wish of the institution or the person who commissioned the piece, the year is shown thus: 1650. If the date on a piece has been added later, the fact is always recorded in the catalogue.
2. If the piece has no contemporary date, but bears a date-letter struck by an assay-master, the year is shown thus: (1650). Many dates in this category are only approximate, as the ancient date-letter series of several towns have been lost. In this case they have been reconstructed from dated pieces. We must, however, consider: a. that it is not absolutely certain that dated pieces were made in the year in which the date was engraved; b. that often not all the letters of the alphabet were regularly used, some letters having been arbitrarily omitted, others having been applied during two successive years. For these reasons there may be discrepancies of a few years.
3. If the piece has neither an inscribed date nor a date-letter, and the attribution to a period is based on style-criticism, the century is indicated by a Roman number. Where the evidence permits more precise dating, capital letters are added to indicate the halves of the century, small letters to indicate the quarters. Thus, the second half of the 17th century is written: XVIIB, the third quarter of the 18th century: XVIIIc.

SOURCES. The biographical notes on the various silversmiths are, for the most part, derived from information contained in the Dutch municipal archives. Most of the records of births, marriages and deaths, originally kept in the parish churches, and the extant records of the former guilds of gold and silversmiths, are now preserved in these municipal archives.

For general purposes, the references to the literature of the subject, given in the Thieme-Becker Künstler Lexicon under the names of the artists, will be found adequate. Other important references are given at the end of each description in the catalogue.

This book is not a corpus; not all the extant pieces are described and reproduced, as they are too numerous and would be repetitions. We have shown as many examples of the various kinds of objects as are requisite for an adequate survey of the silver produced in the various provinces, towns and workshops. In this way some repetition is inevitable, but it is reduced to a minimum. The illustration of similar pieces often shows instructive differences in the quality of execution. We have naturally selected the most beautiful and characteristic pieces, but in periods of decline the most characteristic pieces are seldom beautiful. These, however, are exceptions. The great majority of the objects constitute proof of the skill and the taste of the Dutch silversmiths, artists who in general did not yield to their foreign rivals, and in some cases even excelled them.

LIST OF ABBREVIATIONS

Alvin:	Cat. rais. de l'oeuvre des trois Frères Wierix, par L. Alvin (Bruxelles 1866).
Bange:	Meister der Graphik, Band XIV: Peter Flötner, von E. F. Bange (Leipzig 1926).
Bartsch:	Le Peintre Graveur, par Adam Bartsch (Vienne 1803–1821).
Begeer:	Inleiding tot de geschiedenis der Nederlandsche edelsmeedkunst, door Carel J. A. Begeer (1919).
Berliner:	Ornamentale Vorlage–Blätter des 15 – bis 18 Jahrhunderts, von Rudolf Berliner (Leipzig 1926).
Cat. Berlin:	Königliche Museen zu Berlin: Katalog der Ornamentstich-Sammlung des Kunstgewerbe-Museums (Leipzig) 1894
De Vries en de Jonge:	Nederlandsche Gedenkpenningen verklaard door J. de Vries en J. C. de Jonge ('s-Gravenhage/Amsterdam 1829).
Dirks:	De Noord-Nederlandsche gildepenningen, door Jacob Dirks (Haarlem 1878/79).
Dirks Rep:	Penningkundig Repertorium, door Mr. J. Dirks (Leeuwarden 1891).
Dutuit:	Manuel de l'amateur d'estampes, par Eugène Dutuit (Paris/Londres 1884).
Franken:	L'oeuvre gravé des Van de Passe, par D. Franken (Amsterdam et Paris 1881).
Frederiks, Penningen:	De Penningkunst in Nederland, door Mr. J. W. Frederiks (Amsterdam, Heemschutserie 52, 1947).
Frederiks:	De Meesters der Plaquette-penningen, door Mr. J. W. Frederiks ('s-Gravenhage 1943).
Gabriels:	Artur Quellien, De oude, Kunstrijck Belthouwer, door Dr. Juliane Gabriels (Antwerpen 1930).
Guilmard:	Les Maîtres Ornemanistes, par D. Guilmard (Paris 1880).
Hedicke:	Cornelis Floris und die Floris dekoration, von Robert Hedicke (Berlin 1913).
Hind:	Cat. of Early Italian Engravings preserved in the British Museum, by Arthur M. Hind, B. A. (London 1910).
Hirschmann:	Verzeichnis des graphischen Werks von H. Goltzius, von O. Hirschmann (Leipzig 1921).
Hollstein:	Dutch and Flemish Etchings Engravings and Woodcuts, by F. W. H. Hollstein (Amsterdam).
Jaarboek:	Jaarboek voor Munt- en Penningkunde (uitgegeven door het Kon. Nederl. Genootschap van Munt- en Penningkunde, Amsterdam).

Jahrbuch:	Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses (Wien).
Jessen:	Meister des Ornamentstichs, Eine Auswahl aus vier Jahrhunderten, von Peter Jessen (4 Bände, Berlin).
Keur:	Keur van Munten en Penningen uit het Koninklijk Kabinet van Munten, Penningen en Gesneden Steenen te 's-Gravenhage ('s-Gravenhage 1910).
Laschitzer:	Berichtigungen, Ergänzungen und Nachträge zu „L'oeuvre gravé des Van de Passe" in Repertorium VIII, 1885.
Le Blanc:	Manuel de l'amateur d'estampes, par M. Ch. Le Blanc (Paris 1888).
Med. Ill.:	Medallic Illustrations of the History of Great Britain and Ireland (London 1885).
Muller:	Beschrijvende Catalogus van 7000 portretten van Nederlanders, etc. door Frederik Muller (Amsterdam, 1853).
Passavant:	Le Peintre-graveur, par J. D. Passavant, (Leipzig 1860).
Pit:	Het Goud- en zilverwerk in het Nederlandsch Museum voor Geschiedenis en Kunst te Amsterdam, door A. Pit (Amsterdam 1901).
Revue Belge:	Revue Belge de Numismatique et de Sigillographie, publiée sous les auspices de la Société royale de Numismatique (Bruxelles).
Reijnard:	Ornements des anciens Maîtres du XV–XIX siècle, par O. Reijnard (Paris 1864).
Rosenberg:	Der Goldschmiede Merkzeichen, von Marc Rosenberg (3 Auflage, Berlin 1928).
Thieme–Becker	Allgemeines Lexikon der bildende Künstler von der Antike bis zur Gegenwart, hrsg. von Ulrich Thieme und Felix Becker (Leipzig 1907–1950).
Tijdschrift:	Tijdschrift voor Munt- en Penningkunde (uitgegeven door het Kon. Ned. Genootschap voor Munt- en Penningkunde, Amsterdam).
Van der Kellen:	Michel Le Blon, Receuil d'ornements par J. Th. van der Kellen (La Haye 1900).
Van Orden:	Bijdragen tot de Penningkunde van het Koningrijk der Nederlanden, verzameld en uitgegeven door G. v. Orden (Zaandam 1830).
Van Someren:	Beschrijvende Catalogus van gegraveerde Portretten van Nederlanders, bewerkt door J. F. van Someren (Amsterdam 1888).
Voet I:	Merken van Amsterdamsche Goud- en Zilversmeden, door Elias Voet Jr. ('s-Gravenhage, 1912).
Voet IV:	Merken van Haagsche Goud- en Zilversmeden door Elias Voet Jr. Voorafgegaan door Haagsche Goud- en Zilversmeden uit de XVIe, XVIIe en XVIIIe eeuw, door H. E. van Gelder ('s-Gravenhage 1941).
Voorl. lijst:	Voorloopige lijst der Nederlandsche Monumenten van geschiedenis en Kunst, I–XI (Utrecht/'s-Gravenhage 1908–1933).
Wurzbach:	Niederländisches Künstler-Lexikon, von Alfred von Wurzbach (Wien/Leipzig 1906/11).
Wussin:	Le Catalogue de l'oeuvre de Jonas Suyderhoef, par J. Wussin (Bruxelles 1862).

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I

PRINT ENGRAVERS

JOHAN AND HIERONYMUS WIERIX

Johan Wierix was born about 1549, son of the Antwerp painter Antonie. He had two brothers, Antonie born about 1552 and Hieronymus born about 1553. The three brothers were established in Antwerp as engravers, but Johan and Hieronymus moved to Delft about 1577, and remained there for several years. Johan died after 1615, Hieronymus in 1619.

In their youth the Wierix made a number of copies of Dürer's prints, and subsequently always worked in the fine manner of that great German master. The technique of the brothers is so similar, that in the case of unsigned pieces it is almost impossible to attribute the prints to one of them. Even when the signature is IHW, it is uncertain whether Johan or Hieronymus was the maker. Notwithstanding the perfect technique a large number of their prints suffer from the lack of real life in the subjects. The Wierix were not, in fact, inspired artists. Their portraits, which constitute the most successful part of their oeuvre, form an exception. Many are real masterpieces; of these a few were engraved in silver, and are therefore included in this book. The beautiful signed plaque of Marnix is still extant. In the case of the portrait of Maelson the legend mentions that the original was engraved in silver. Other portraits of the same period, similar in size and design, may also have been made in silver, but as there is no definite proof for the supposition, they are not dealt with. On the other hand we consider on account of the size, the delicacy and the rarity of the impressions, that three circular portraits made in the Delft period were engraved in silver. The extant plaque of William the Silent was probably also engraved by one of the Wierix.

1. 1577. PLAQUE. pl. 4

Portrait of William I, Prince of Orange, bareheaded, turned slightly to the left. He wears a cuirass and is armed with a mace and a sword. The river Scheldt with Antwerp on the other bank forms the background. Inscribed: IE MENTIENDRAY NASSAV 1577. On the left, an arabesque and a cross. On the back of the plaque is engraved the destruction of the citadel of Antwerp. In exergue: A° 67 AT ESTE EDIFIE A° 77 AT ESTE ROMPU ET I AT MADAME LA PRINCESE BESONGNI.

Unsigned. 55 × 47 mm.

Annual Report Cabinet of Coins, The Hague 1931;
Frederiks: Penningen, p. 28, ill. 14, 15;
Numism. Exh. (Amsterdam 1946) no. 417.

Royal Cabinet of Coins, The Hague.

The representation on the back is based on a print of Hogenberg, series 8, no. 5 (Muller 176).

The plaque is attributed to Wierix on stylistic grounds, and also on account of the arabesque at the beginning of the legend, which is similar to that on the nos. 2–4, engraved in the same year, and the fact that Wierix worked in Delft, the residence of the Prince, in 1577 and the following years.

2. 1577. PRINTING-PLATE. pl. 4
Portrait of Bart William van den Heuvel. Bust length, bareheaded, turned three quarters to the left and looking towards the spectator. Inscribed in reverse: BARTOLDVS GVILHELMI VAN DEN HVEVEL AETATIS SVAE 39 ANNO 1577. Above, a jar and an arabesque.
Signed in reverse: IHW. 85 mm.
Alvin 2046; Frederiks: Penningen, p. 28. Whereabouts unknown.
The photograph is taken from an impression.

3. 1577. PRINTING-PLATE. pl. 4
Portrait of Derrick Wttenbrouck. Bust length, bareheaded, turned three quarters to the left and looking towards the spectator. Inscribed in reverse: DIERICK WTTENBROUCK IANSZOON AETATIS SVAE 51 ANNO 1577. Above, an arabesque.
Signed in reverse: IHW. 85 mm.
Alvin 2052: Frederiks: Penningen, p. 28. Whereabouts unknown.
The photograph is taken from an impression.

4. 1577. PRINTING-PLATE. pl. 4
Portrait of Cornelius de Beaumont. Bust length, bareheaded, turned three quarters to the left and looking towards the spectator. Inscribed in reverse: CORNELIVS.PETRI.D. BEAVMONT. AETATIS.SVAE.53.ANNO.1577. Above, an arabesque.
Signed in reverse: IHW. 83 mm.
Unrecorded. Whereabouts unknown.
The photograph is taken from an impression.

5. 1581. PRINTING-PLATE. pl. 5
Portrait of Marnix van St. Aldegonde. Bust length, bareheaded, turned three quarters to the left. Above, on the right, his coat-of-arms; on the left, in a laurel-wreath, his device: Repos Ailleurs and the date 1581, in reverse. In a cartouche below, the inscription: VVLTVS. FIGVRA.AFFECTIONES.PECTORIS.SECRETIORES.INDICAT, in reverse.
Signed in reverse: IHW: F. 133 × 94 mm.
J. Poortenaar: Boekkunst en Grafiek (Amsterdam 1934), ill; Rijksmuseum, Amsterdam.
Frederiks: Penningen, p. 28.

6. 1592. PRINTING-PLATE. pl. 5
Portrait of François Maelson. Half length, bareheaded, turned three quarters to the left. On the right, his arms. Inscribed in reverse: 1592. aetat. 54. Below, the following inscription in reverse: DOCTOR FRANCOIS MAELSON. Dus heeft men MAELSONS Beelt in zilver uitgesneden, Enkhuizens Cicero, de mondt van seven Steden, den wijzen Raat van Staat, den deftigen Gesant Aen 't Brits en Deense hof, dat taalgeleert verstandt. Doch wie zijn geest in print of woorden wou bepaelen, Most zelfs een MAELSON zijn die ook de zon kon malen. — G. Brand.
Signed in reverse: IHW. 145 × 95 mm.
Alvin 1968; Muller 2363; Whereabouts unknown.
Frederiks: Penningen, p. 28.
The photograph is taken from an impression.

HENDRICK GOLTZIUS

Hendrick Goltzius was born in Mühlbrecht, in the neighbourhood of Venlo, in 1558. From his father he learned as a youth the art of painting on glass. About 1575 he was apprenticed to the Haarlem engraver Coornhert who had returned to his native town after a stay in Xanten and Cleves. In 1579 Goltzius married Margaretha Jansdr., the widow of Adriaen Matham, who had a son, Jacob, by her first marriage. The latter became one of the best pupils of his step-father. From 1590–1591 Goltzius made a journey to Italy. He died in Haarlem in 1617.

Goltzius was one of the most skilful engravers and designers of the Netherlands. His paintings do not stand on the same high level. Two contrasting trends can be observed in his oeuvre: a naturalistic tendency, culminating in his portraits, and – a consequence of his admiration for Spranger – an excessive mannerism, which came to an end with the Italian journey.

Goltzius had a miraculous capacity for imitating the style of other artists. He engraved his so-called Masterworks in the manner of four Italian painters, Dürer and Lucas van Leyden, and also made other pieces in Dürer's style. He was very much favoured as a portraitist. A number of designed and engraved portraits are extant, all skilfully executed and testifying to his conscientious contemplation of nature. For this book only the small silver plaques he engraved in his earlier years, chiefly between 1579 and 1586, are of interest. These generally represent portraits, but a few show other scenes. Two of the portraits are still extant (nos. 10 and 14); a third in gold was destroyed in Birmingham several years ago (no. 18). In the Vienna museum a plaque of Venus, Ceres and Bacchus is preserved (no. 31).

Some of Goltzius' plaques were intended for decoration, others for printing, whereas those of a third group were intended for both (See Introduction p. IV).

Goltzius had many pupils of whom J. Matham, J. de Gheyn II and J. Saenredam also made silver plaques.

Plaques

7. 1579. PLAQUE. pl. 5

Portrait of Gillis van Breen, a pupil of Goltzius. Bust length, bareheaded, turned slightly to the right. The back was probably engraved with a coat-of-arms and the following inscription: Tsy in voorspoedt oft in rouwe, Godt en tvaderlandt getrouwe. Anno 1579.

Signed in reverse: HG in a monogram. 51 × 38 mm.

Bartsch 327; Hirschmann 178, 290; Hollstein, p. 40, 98; Frederiks: Penningen, p. 29. Whereabouts unknown.

The photographs are taken from impressions. The inscription "Gillis van b" on one impression made identification possible.

8. 1580. PLAQUE. pl. 6

Portrait of Margaretha Jansd., the widow of Adriaen Matham, the wife of Goltzius. Bust

length, wearing a cap, turned three quarters to the right. Inscribed: In lieden geduldich. AETATIS SVAE 30. A 1580.

Signed: H. Goltzius fecit. 42 × 31 mm.

Bartsch 191; Hirschmann 197; Meister der Graphik, pl. XXX, 42; Hollstein, p. 55; Van Someren 1370; Frederiks: Penningen, p. 29; Van Sypesteyn: Penningkundige Geschiedenis der stad Haarlem, no. 141; Van Kerkwijk: Tijdschrift 1909, p. 100. Whereabouts unknown.

The photograph is taken from an impression. As on one of these in the Berlin print room is written Henrici Goltzii Uxor, identification was possible.

9. 1580. PLAQUE. pl. 6

Portrait of an unknown man. Bust length, bareheaded, turned three quarters to the right and looking towards the spectator. Inscribed: VNDE EO OMNIA. AETA.SVAE.22. Beaded border.

Signed: H. Goltzius. A°. 1580. 44 × 29 mm.

Bartsch 199; Hirschmann 237; Hollstein, p. 82. Whereabouts unknown.

The photograph is taken from an impression.

10. 1580. PLAQUE. pl. 6

Portrait of Gijsbrecht van Duvenvoorde. Almost half length, bareheaded, turned three quarters to the right. Inscribed: MODERATA DVRANT.AETATIS.SVAE 32. The whole within a narrow ornamental band.

Signed: H. Goltzius fec. 1580. 66 × 48 mm.

Bartsch 200; Hirschmann 232: Hollstein, p. 80; Van Someren 1553; Van Kerkwijk: Tijdschrift 1909, p. 98; Frederiks: Penningen, p. 29. Collection V.d.S.

The photograph is taken from an impression.
The identification is based on the likeness with a portrait of Jan van Duvenvoorde by Goltzius.

Preliminary sketch in the Teyler Collection, Haarlem.

11. 1580. PLAQUE. pl. 6

Pyramus and Thisbe. In the foreground, the dead Pyramus. Thisbe is throwing herself on a sword. On the right, a pedestal with the date 1580. A hilly, wooded landscape forms the background. Roped border. On the back, a representation of Leander diving into the Hellespont in a thunderstorm. In the distance, a town. Roped border.

Signed: H. Goltzius (obverse); HG f. (reverse). 49 × 36 mm.

Bartsch 158, 159; Hirschmann 159, 160; Hollstein, p. 35; Frederiks: Penningen, p. 101. Whereabouts unknown.

The photographs are taken from impressions.

12. 1581. PLAQUE. pl. 6

Portrait of Gheraert van der Spronck, portrait-painter in Haarlem. Bust length, bareheaded, turned three quarters to the left. Inscribed: AMOVZ LE TANS SE PAS.GV der Spronck. Enclosed within a narrow border of foliage. On the back was probably engraved the design representing a group of men and women, merry-making in a garden. Legend: Gheraert

Spronck spreeckt voor zijn bediet, Sonder wijn en schoene vrouwen is de werelt niet. Ao. 1581.

Signed: H. Goltz. fe. A°. 81. 44 × 34 mm.

Bartsch 185; Hirschmann 215; Hollstein, p. 69; Whereabouts unknown.
Van Someren 5280; Van Sypesteyn: Penningkundige Geschiedenis, no. 143;
Van Kerkwijk: Tijdschrift 1909, p. 100; Frederiks: Penningen, p. 29;
Reznicek: Bulletin Museum Boymans 1955, no. 1.

The photograph is taken from an impression.

13. 1581. PLAQUE. pl. 6

Portrait of a middle-aged man. Bust length, bareheaded, turned three quarters to the right. A market-place, probably of Haarlem, forms the background. Inscribed: VT CITO PRIMA FVGIT NASCENTIS GRATIA FLORIS, SIC HVMANA BREVI TEMPORE VITA PERIT 1581. The whole within a border of overlapping scales.

Signed: H. Goltzius fecit. 105 × 80 mm.

Bartsch 208; Hirschmann 238; Meister der Graphik, pl. XXXI, 49; Whereabouts unknown.
Hollstein, p. 83; Muller 5881; van Kerkwijk: Tijdschrift 1909, p. 100.

The photograph is taken from an impression.
Weigel presumes that the portrait is of Gerrit Willemsz. de Vries or of the Haarlem burgomaster Dirck Jacobsz. de Vries.

14. 1583. PLAQUE. pl. 6

Portrait of Erasmus Vollevens. Bust length, turned slightly to the right. Inscribed: VERTV VRAY' HONNEVR. AETAT. SVAE XXIIII.

Signed: H. Goltzius fe. A° 1583. 50 × 39 mm.

Bartsch 198; Hirschmann 239; Hollstein, p. 83; Van Sypesteyn: Rijksmuseum, Amsterdam.
Penningkundige Geschiedenis, no. 144; Van Kerkwijk:
Tijdschrift 1909, p. 98; Frederiks: Penningen, p. 29;
Dozy Sale (De Vries, Amsterdam 1909) no. 332;
Numism Exh. (Amsterdam 1946) no. 418.

As on an impression in the Brussel print room the name is written, identification was possible.

15. 1584. PLAQUE. pl. 7

Portrait of Adriaen van Westcapelle. Bust length, wearing a hat, seen in full face. Inscribed: ADRIAEN VAN WESTCAPPELLE. AETAT. LVIII. A°. 1584.

Signed: H. Goltzius. fecit. 81 mm.

Bartsch 188; Hirschmann 219; Hollstein, p. 72; Whereabouts unknown.
Muller 6033; Van Kerkwijk: Tijdschrift 1909, p. 100; Frederiks: Penningen, p. 29.

The photograph is taken from an impression.

16. 1584. PLAQUE. pl. 5

Portrait of Cornelis Cornelisz., painter of portraits and historical scenes. Bust length, bareheaded, turned to the right and looking towards the spectator. Inscribed: AE 22, A°. 84.

Signed: H. Goltzius fecit. 43 × 43 mm.

Hirschmann 181; Meister der Graphik, pl. XXX, 41; Hollstein, p. 42; Whereabouts unknown.
Van Someren 2191; Frederiks: Penningen, p. 29.

The photograph is taken from an impression.
Preliminary sketch in the Teyler Collection, Haarlem.

The portrait is probably engraved on the back of an obsidional coin of Haarlem.

17. 1584. PLAQUE. pl. 7

Portrait of Johannes Kellenberg. Bust length, bareheaded, turned slightly to the left. Inscribed: IOANNES KELLENBERCH AETA.SVAE.XXX.A° 1584. The arms of Kellenberg are engraved on the back, surrounded by the inscription: DRAGHET.EENS.ANNO.1584.

Signed: HG, in a monogram, F. — 76 mm.

Hirschmann 198, 289; Hollstein, p. 56; Muller 2877; Frederiks: Penningen, p. 29. — Whereabouts unknown.

The photographs are taken from impressions.
Preliminary sketch in the Teyler Collection, Haarlem.

18. 1586. PLAQUE (gold). pl. 7

Portrait of Robert Dudley, Earl of Leicester, governor of the Netherlands. Bust length, wearing a hat, turned three quarters to the left. Inscribed: Robertus Comes Leycestriae Locutenes General.sereniss.Reg^{a}.Angliae in exercitu eius in Belgio Gubern.general.prouinciar.unitaru.A° 86.

Signed: HG, in a monogram, Fe. — 61 × 52 mm.

Medallic Illustrations I, 134, 90; pl. IX, 12; Bartsch 175; Hirschmann 199; Meister der Graphic, pl. XXX, 40; Hollstein, p. 56; Van Kerkwijk: Tijdschrift 1909, p. 98; Frederiks: Penningen, ill. 16. — Burnt with the Staunton Collection in the Birmingham Institute. Electrotype in the British Museum, London.

The photograph is taken from an impression.
A preliminary sketch is mentioned in the cat. of the Ellinckhuizen Sale (Amsterdam 1878) no. 133, with a representation of Instability for the back.

19. PLAQUE. pl. 8

Mary is seated on the right, the Child on her lap. Joseph is standing on the left, bending down to offer an apple to the Child. In the background, a tree.

Signed: HG in a monogram. — 67 × 52 mm.

Bartsch 25; Hirschmann 19; Hollstein, p. 9; Frederiks: Penningen, p. 101. — Whereabouts unknown.

Date: XVId.
The photograph is taken from an impression.

20. PLAQUE. pl. 8

Mary, almost half length, holding the Child in her arms. She leans with her right arm on a crescent, and is surrounded by a nimbus. Jesus holds an apple in His hands.

Signed in reverse: HG in a monogram. — 45 × 28 mm.

Bartsch 26; Hirschmann 20; Meister der Graphik, pl. XXVI, 32; Hollstein, p. 9; Frederiks: Penningen, p. 102. — Whereabouts unknown.

Date: XVI d.
The photograph is taken from an impression. From the measurements of the print and the delicacy of the engraving we assume that the impression was made from a silver plaque.

21. PLAQUE. pl. 8

Portrait of a prelate. Bust length, bareheaded, turned three quarters to the left. On the left, his coat-of-arms. A landscape is seen through a window, on the frame of which is a pelican in her piety. Inscribed: CONFIDE ET AMA.

Signed: HG in a monogram. — 43 × 38 mm.

Hirschmann 224; Hollstein, p. 75. — Whereabouts unknown.

Date: XVId.
The photograph is taken from an impression. On one of these the name of Anton von Wildberg, custos of the cathedral of Mayence, is written; on another that of Hugo van Huissen.

22. PLAQUE. pl. 8
Portrait of a woman. Bust length, bareheaded, turned three quarters to the left and looking towards the spectator. She holds a flute. Inscribed: t'ijdel berooijt. On the back, a composition of musical instruments, surrounded by the inscription: IS VRVEGHT OM VOEGHEN GOET.
Signed in reverse: HG in a monogram. 46 mm.
Hirschmann 244, 245; Hollstein, p. 86; Frederiks: Penningen, p. 101. Whereabouts unknown.
Date: XVId.
The photographs are taken from impressions.

23. PLAQUE. pl. 8
A couple is seated on a hill. The man, symbolizing Honor, has a crown and a sceptre in his left hand, and holds a wreath above the woman who symbolizes Virtus. Her left arm rests on the man's shoulder. She holds a small pyramid in her right hand. On the right, a tree. Inscribed: Sans Vertu est l'Honneur, comme le corps sans ame. Le vice, brocardeur de la Vertu, la blasme. Probably engraved on the back, a winged book floating in the air between two rocks. Above, a heart and clouds; below, two trumpets. Inscribed: L'humain entendement, par la sainte doctrine, Va sans empeschement, à la ioye divine.
Signed: HG in a monogram. 52 × 40 mm.
Hirschmann 105, 106; Hollstein, p. 21; Frederiks: Penningen, p. 101. Whereabouts unknown.
Date: XVId.
The photographs are taken from impressions, which show traces of a suspension hole.

Printing-plaques

24. 1579. PRINTING-PLAQUE. pl. 8
Portrait of Arnout van Beresteyn. Bust length, bareheaded, turned three quarters to the left and looking towards the spectator. Inscribed in reverse: TOVSIOURS OV IAMAIS. AETA. 23. The arms of the Beresteyn family are engraved on the back, surrounded by the inscription: Tres et VICenos VItae Carperet annos, ArnoldVs faCIe sIC BeresteInVs erat.
Unsigned. 45 × 34 mm.
Bartsch 192, 136; Hirschmann 175, 284; Hollstein, p. 38, 98; Van Someren 358; Frederiks: Penningen, p. 29. Whereabouts unknown.
The photographs are taken from impressions.
As an impression from each side appears on the same page, it was possible to identify the subject of the portrait.
Preliminary sketch in the Teyler Collection, Haarlem.

25. 1579. PRINTING-PLAQUE. pl. 9
Portrait of a young man. Bust length, bareheaded, turned three quarters to the right. Inscribed in reverse: STANTVASTICH TEN EYNDE. AETAT. XX. The allied arms of the Van Wassenaer and Van Matenesse families are probably engraved on the back.
Signed in reverse: 1579 H. Goltzius. 52 × 38 mm.
Bartsch 193, 133; Hirschmann 236, 288; Hollstein, p. 82. Whereabouts unknown.
The photographs are taken from impressions.
The combination of obverse and reverse is based on the corresponding measurements.

26. 1579. PRINTING-PLAQUE pl. 9
Portrait of Jan van Schooten. Bust length, bareheaded, turned three quarters to the right and looking towards the spectator. Inscribed in reverse: VIVE (skull = moriturus) VT (coffin = moriendo) VIVAS.AETA.SVAE 38. The arms of the Van Schooten and Van Egmond families are engraved on the back.

Signed in reverse: A° 1579. H. Goltzius. 49 × 37 mm.

Bartsch 196, 137; Hirschmann 214, 287; Hollstein, p. 68; Van Someren 4957; Frederiks: Penningen, p. 29. Whereabouts unknown.

The photographs are taken from impressions.

As impressions of each side are shown together on one page, identification of the portrait was possible. On the impressions a small hole is visible.

27. 1579. PRINTING-PLAQUE. pl. 9
Portrait of a gentleman. Bust length, bareheaded, turned slightly to the left and looking towards the spectator. An oak-leaf forms the background. Inscribed in reverse: Auf Gott stehet mein Vertrauwen. AETATIS 32. 1579.

Signed in reverse: HG fecet. 38 × 28 mm.

Hirschmann 222; Hollstein, p. 74. Whereabouts unknown.

The photograph is taken from an impression.
On several impressions a small hole is visible on the spot of the second letter e of fecet.

28. 1580. PRINTING-PLAQUE pl. 9
Portrait of a gentleman. Bust length, bareheaded, turned three quarters to the left and looking towards the spectator. A mountainous landscape with a lake forms the background. Inscribed in reverse: OBDVRA.AETATIS SVAE 26.A° 1580. On the back was probably engraved the coat-of-arms of the Out family.

Unsigned. 49 × 36 mm.

Bartsch 195, 135; Hirschmann 233, 286; Hollstein, p. 80, 98. Whereabouts unknown.

The photographs are taken from impressions.

29. 1581. PRINTING-PLAQUE pl. 9
Portrait of Jan van Heussen. Bust length, bareheaded, turned three quarters to the left and looking towards the spectator. Inscribed in reverse: FORTVNE EST TELLE.AET.SV.27. On the back, the arms of the Van Heussen family.

Signed in reverse: H. Goltzius. 48 × 35 mm.

Bartsch 197, 134; Hirschmann 196, 285; Meister der Graphik, pl. XXX, 45, 46; Hollstein, p. 55; Van Someren 189; Frederiks: Penningen, p. 29. Whereabouts unknown.

The photographs are taken from impressions.
As an impression from each side appears on the same page, it was possible to identify the subject of the portrait.

30. PRINTING-PLAQUE pl. 9
Portrait of a gentleman. Bust length, bareheaded, turned three quarters to the left and

looking towards the spectator. Inscribed in reverse: VRIHEIT MAECT BLYHEIT. On the back was engraved a coat-of-arms supported by an angel with, below, a landscape.

Unsigned. 45 × 35 mm.

Hirschmann 240, 291; Hollstein, p. 84, 98. Whereabouts unknown.
Date: XVId.

The photographs are taken from impressions.
Impressions of each side are shown together on one page.

31. 1595. PRINTING-PLAQUE. pl. 10

In the centre, Venus lying under a big tree and leaning on her right arm. She looks at Bacchus who sits on the left and hands her a beaker. On the right, Cupid fanning a fire which lights up the scene. In the foreground, the half length figure of Ceres seen back-view. She holds a cornucopia in her right hand. Inscribed in reverse: Cum Bacchi, et Cereris magnum mihi numine numen. – Anno 1595 – Hi mihi languenti renovant in pectore vires.

Signed in reverse: HG in a monogram. 163 mm.

Bartsch 155; Hirschmann 133; Weixlgärtner: Vienna.
Jahrbuch VII, p. 238; XXIX, p. 259; Meister der Graphic, pl. XLVI; Hollstein, p. 29.

Printing-plates

32. 1579. PRINTING-PLATE. pl. 11

Portrait of Jan van Broeckhoven, burgomaster of Leiden. Almost half length, bareheaded, turned three quarters to the right and looking towards the spectator. On the right, his coat-of-arms. On the left, an opening in the wall with a view of a landscape. Inscribed in reverse: GELUCK VOOR GVNST. AETAT. SVAE 66.

Signed in reverse: H. Goltzius A° 1579. 77 × 59 mm.

Bartsch 163; Hirschmann 179; Meister der Graphik, pl. XXX, 43; Whereabouts unknown.
Hollstein, p. 40; Muller 733; Frederiks: Penningen, p. 29.

The photograph is taken from an impression.

33. 1579. PRINTING-PLATE. pl. 11

Portrait of a gentleman. Almost half length, bareheaded, turned three quarters to the left and looking towards the spectator. On the left, his arms. Inscribed in reverse: BEMINDT GHERECHTICHEYT. AETAT. SVAE 47. ANNO 1579.

Signed in reverse: H. Goltzius fecit. 76 × 57 mm.

Bartsch 201; Hirschmann 223; Hollstein, p. 75; Whereabouts unknown.
Van Someren 5442.

The photograph is taken from an impression.

34. 1579. PRINTING-PLATE. pl. 11

Portrait of a gentleman, probably Claes Lubbertsz. van der Weyde, burgomaster of Haarlem. Half length, bareheaded, turned three quarters to the right and looking towards

the spectator. On the right, his arms. Inscribed in reverse: AENSIET DEN TYT.AETA. SVAE 34.

Signed in reverse: H. Goltzius fecit Anno 1579. 77 × 58 mm.

Bartsch 203; Hirschmann 221; Hollstein, p. 74; Van Someren 4270; Frederiks: Penningen, p. 29. Whereabouts unknown.

The photograph is taken from an impression.
The identification is based on the likeness of this portrait with that on a drawing by Goltzius in the Amsterdam Printroom, which is inscribed: v. d. Weijde.

35. 1579. PRINTING-PLATE. pl. 11

Portrait of a gentleman. Bust length, bareheaded, turned three quarters to the right and looking towards the spectator. Inscribed in reverse: Draecht goetwillich last met mandekens. AO. 1579.

Signed in reverse: H. Goltzius fe. 49 × 36 mm.

Hirschmann 226; Hollstein, p. 77; Van Someren 4257. Whereabouts unknown.

The photograph is taken from an impression.

36. 1579. PRINTING-PLATE. pl. 11

Portrait of a gentleman. Bust length, bareheaded, turned slightly to the left and looking towards the spectator. Inscribed in reverse: MEMINISSE JUVABIT.

Signed in reverse: A° 1579. H. Goltzius fe. 49 × 37 mm.

Hirschmann 231; Meister der Graphik, pl. XXX, 39; Hollstein, p. 79. Whereabouts unknown.

The photograph is taken from an impression.

37. 1581. PRINTING-PLATE. pl. 9

Portrait of Du Boys. Bust length, bareheaded, turned three quarters to the right and looking towards the spectator. Inscribed in reverse: DV.BOYS: Je maintiendra A° 1581.

Signed: H–G Fecit. 44 × 33 mm.

Hirschmann 176; Hollstein, p. 38; Frederiks: Penningen, p. 29. Whereabouts unknown.

The photograph is taken from an impression.

38. 1581. PRINTING-PLATE. pl. 11

Portraits of Baptist van Renesse. Half length, bareheaded, turned three quarters to the left and looking towards the spectator. Inscribed in reverse: Virtus invidiae Victrix, hec ipsa malorum Innumeros morsus Vincere sola potest, Hanc ego Babtista Renesse ingnomina ducens Diligo dum Vitae stamina Viva fero.

Signed in reverse: H. G. Fe. A° 1581. 92 × 69 mm.

Hirschmann 210; Hollstein, p. 65; Van Someren 4491; Frederiks: Penningen, p. 29. Whereabouts unknown.

The photograph is taken from an impression.

39. 1582. PRINTING-PLATE. pl. 11

Portrait of Hans Felbbier. Half length, bareheaded, turned three quarters to the left and

looking towards the spectator. In the sky, some clouds. Inscribed in reverse: GODT VERZACHT.

Signed in reverse: H. Goltzius fecit, 1582. 94 × 72 mm.

Bartsch 206; Hirschmann 186; Meister der Graphik, pl. XXXI, 48; Hollstein, p. 45; Van Someren 777; Frederiks: Penningen, p. 29. Whereabouts unknown.

The photograph is taken from an impression.
As the name is written on an impression, identification was possible.

40. 1583. PRINTING-PLATE. pl. 12
Portrait of Hieronymus Scholiers. Almost half length, bareheaded, turned three quarters to the right and looking towards the spectator. Inscribed in reverse: BENE AGERE ET NIL TIMERE. Aetatis sue. 30. A° 1583.

Signed in reverse: H. Goltzius fecit. 99 × 73 mm.
Bartsch 207; Hirschmann 213; Hollstein, p. 68; Muller 5031; Frederiks: Penningen, p. 29. Whereabouts unknown.

The photograph is taken from an impression.
As on an impression presented to Ortelius is written: Hieronymus Scholiers Antwerpianus, identification was possible.

41. 1583. PRINTING-PLATE. pl. 12
Portrait of Godescalcus Stewechius. Bust length, bareheaded, turned three quarters to the left. On the right, his coat-of-arms. Inscribed in reverse: GODESCALCVS. STEWECHIVS. ANNO AETATIS XXXII.

Signed in reverse: H. Goltzius fecit. A° 1583. 99 × 80 mm.

Bartsch 186; Hirschmann 216; Hollstein, p. 69; Van Someren 5345. Whereabouts unknown.

The photograph is taken from an impression.

42. 1584. PRINTING-PLATE. pl. 12
Portrait of Erasmus Pleiobius. Bust length, bareheaded, almost full face. On the left, his coat-of-arms. Inscribed in reverse: VICenIs tres adIICIens nataLIbVs annos, PLeIobIVs pVLCre sIC ora ferebat ErasMVs.

Signed in reverse: H. Goltzius fecit. 76 mm.

Hirschmann 208; Hollstein, p. 64; Van Someren 4257; Frederiks: Penningen, p. 29. Whereabouts unknown.

The photograph is taken from an impression.

43. 1585. PRINTING-PLATE. pl. 12
Portrait of a young man. Bust length, bareheaded, turned slightly to the left and looking towards the spectator. On the left, his coat-of-arms. Inscribed in reverse: IN MEDIO CONSISTIT VIRTVS. AETA. SVAE. 26.

Signed in reverse: A° 1585. HG (in a monogram) fec. 75 × 55 mm.

Bartsch 202; Hirschmann 230; Hollstein, p. 79. Whereabouts unknown.

The photograph is taken from an impression.

44. PRINTING-PLATE. pl. 13
Portrait of a young man. Bust length, bareheaded, turned three quarters to the left.

Inscribed in reverse: Gheluck voor gunst tverdraeghen is kunst.

Signed in reverse: H. Goltzius fe. 49 × 36 mm.

Hirschmann 227; Meister der Graphik, pl. XXXX, 47; Hollstein, p. 77. Whereabouts unknown.

Date: XVId.

The photograph is taken from an impression.
Preliminary sketch in the Teyler Collection, Haarlem.

45. PRINTING-PLATE. pl. 12

Portrait perhaps of Joannes Gelasius. Bust length, bareheaded, turned three quarters to the right and looking towards the spectator. Inscribed in reverse: Godts woort blijft inder eewicheijt.

Signed in reverse: Hl Goltzius. 46 × 36 mm.

Hirschmann 228; Meister der Graphik, pl. XXX, 44; Hollstein, p. 78. Whereabouts unknown.

Date: XVId.

The photograph is taken from an impression.
On an impression in the Teyler Collection is written: Joannes Gelasius, anders genaemt Vitriarius. As this inscription dates from the 18th century, the identification is not definitely established.

JACOB MATHAM

Jacob Matham was born in Haarlem in 1571. He established himself in his native town in 1598 after a sojourn in Italy of about four years. In 1600 he was admitted master of the guild of Saint Luke. He died in 1631. Matham was the stepson and pupil of Goltzius and was strongly influenced by him. He engraved after his own designs and after those of other artists. His portraits are particularly excellent. Some silver plaques can be attributed to him, one of which is mentioned in the Herman Vos catalogue (Amsterdam 1772) under no. 865: A finely engraved plaque by Matham, showing the portrait of Prince Maurice with the device Je Maintiendray and the date 1623, silver, 1 loot, 4 engels and $^3/_4$.

46. 1608. PLAQUE. pl. 14

Mary looking at the child sleeping in the foreground. On the right, Joseph; in the background on the left, an angel.

Signed: Matham sc. 1608. 83 × 63 mm.

Bartsch 2; Frederiks: Penningen, p. 102. Whereabouts unknown.

The photograph is taken from an impression.

47. PLAQUE. pl. 12

Portrait of Philip William, Price of Orange. Three quarter length, turned slightly to the right. He is standing near a table on which lie his helmet and gloves. Behind him, a looped curtain. Inscribed: Illustrissimi Excellentissimiq. Principis Philippi Guilielmi Dei Gratia Principis Arausiosium etc.

Unsigned. 50 × 37 mm.

Date: XVIIa. Whereabouts unknown.

The photograph is taken from an impression.
The portrait is based on a print by J. Matham after Mierevelt.

48. PLAQUE. pl. 12
Portrait of Frederick Henry, Prince of Orange. Bust length, bareheaded, turned three quarters to the left.

Unsigned. 40 mm.

Frederiks: Penningen, p. 30, ill. 18; Cat. Royal Cabinet of Coins (The Hague 1903) no. 473, pl. VI; Numism. Exh. (Amsterdam 1946) no. 424.
Date: XVIIa. Royal Cabinet of Coins, The Hague.

The portrait is copied from a print of 1610 by Jacob Matham after Mierevelt (Bartsch 182; Van Someren 231). In view of the fine quality of the plaque we consider that it was engraved by Matham himself.

JAQUES II DE GHEYN

Jaques II de Gheyn, born in Antwerp in 1565, was the son of a painter on glass. When he was about twenty years old, he was apprenticed to Goltzius, the famous engraver, in Haarlem. Prints of De Gheyn were already published in 1586. He established himself in Amsterdam, since 1594 in The Hague, where in the following year he married Eva Stalperts van der Wiele. He died in 1629.

Like his master, he engraved numerous plaques in silver. One of these is extant (no. 49). It is a portrait of a man, with the legend in reverse, also a plaque for printing. The probably two-sided plaque no. 52, only known from an impression, also seems to have been intended for printing, as the signature is engraved in reverse. Judging from an impression of no. 51, this piece must be a plaque, as the signature and the date are engraved in the right direction. It is probable that other small portraits we know of this artist were also engraved in silver, but there is no definite proof for this supposition, all the legends being engraved in reverse.

49. 1594. PRINTING-PLAQUE. pl. 13
Portrait of Georg Clifford, Earl of Cumberland. Bust length, bareheaded, turned three quarters to the left and looking towards the spectator. Above, a comet; below, in a monogram: NON SINE DEO. Inscribed in reverse: AEQVE INERMIS AC ARMATVS. ANNO DO. 1594.

Signed on the back: Jacques de geyn fe. 93 × 68 mm.

Hollstein, p. 165; Frederiks: Penningen, p. 30, ill. 19. British Museum, London.

The photograph is taken from an impression.

50. 1596. PRINTING-PLAQUE. pl. 13
Portrait of an old man. Bust length, bareheaded, turned three quarters to the right. Inscribed in reverse: T' GAE SOO GOD WIL R.I.V.D. OVT 60. 1596.

Signed in reverse: I D Geyn fe. 63 × 50 mm.

Passavant 9; Le Blanc 125; Hollstein, p. 158; Muller 6498. Whereabouts unknown.

The photograph is taken from an impression.
Preliminary sketch in Paris and Haarlem, Teyler Collection.

On the back was perhaps engraved plaque no. 51.

51. 1597. PLAQUE. pl. 13
Feast of the gods. They are seated at tables between clouds on Olympus. A river-god and three muses are depicted in the foreground. Above the centre table Discord is seen, leaning out of a cloud to throw her apple between the deities. In the sky, numerous winged putti.
Signed: Jac. de Geyn fe. 1597. 65 × 49 mm.
Hollstein, p. 174. Whereabouts unknown.
The photograph is taken from an impression.
Perhaps engraved on the back of no. 50.

52. PRINTING-PLAQUE. (two-sided?). pl. 13
Bust of Mars wearing a grotesque helmet, turned three quarters to the left. Probably engraved on the back, the bust of Venus turned three quarters to the right.
Signed in reverse on both sides: IDGheyn. in. 54 mm.
Passavant 32, 33; Le Blanc 50; Hollstein, p. 116. Whereabouts unknown.
Date: XVIIa.
The photographs are taken from impressions.

ZACHARIAS DOLENDO

Zacharias Dolendo was probably a pupil of Jaques de Gheyn. His oeuvre consists generally of engravings after other masters such as De Gheyn, Van Mander, Spranger, Bloemaert, Goltzius and Clovio; they are dated between 1581 and 1598. He died before 1604.

Zacharias was a skilful artist and precise engraver. The silver plaque described below, copied from one of his prints, was perhaps made by the artist himself.

53. PLAQUE. pl. 13
The Lord's Supper. In a lofty hall, with a balcony at the end, Christ and His disciples are seated at a table on a raised platform. Above Christ is a canopy. In the foreground, a servant carrying a basket. On the right, a woman with a child, carrying a pitcher and a wine-tankard. From the balcony four men are watching the scene. The whole enclosed within a foliate border.
Unsigned. 78 mm.
Unrecorded. Private Collection.
Date: XVId.
The representation is based on a print of De Gheyn's Passion-Series, engraved by Zacharias Dolendo after a design by Karel van Mander (Passavant III, 162–175).

BARTOLOMEUS DOLENDO

In a deed of 1621 Bartolomeus Dolendo, probably a younger brother of Zacharias, is mentioned as being by then about fifty years old. He must therefore have been born about 1571. He worked as goldsmith and engraver in Leiden. From the deed referred to above we know

that he engraved a silver badge for a Rhetorical Chamber in Leiden. It was used as a pattern by the Leiden silversmith J. G. Ruths who cast several examples from it. On account of the style of the ornamentation the badge of the Rhetorical Chamber of Hazerswoude, a village in the neighbourhood of Leiden, is here also ascribed to Bartolomeus.

His works prove him to have been a competent artist, endowed with a good sense of composition and ornamentation.

54. BADGE OF THE RHETORICAL CHAMBER "LIEFDE IS HET FONDAMENT" IN LEIDEN. pl. 14
Within an open-work cartouche of strapwork decorated with two dragons, is an oval medallion engraved with a famine scene during the siege of the town in 1574. Above, a female figure personifying Rhetorica, the date 1574 and a scroll inscribed: LYEFD IS T FONDAMENT. Below a serpent winding around a cross. A scene of the deliverance of the town is engraved on the back, with the date 1574, 10 M. 3 D.
Three coats-of-arms and the initials D and G are suspended from the cartouche.

Unsigned. 104 × 93 mm.

Dirks, p. 279; A. Bredius: Oud-Holland IV, p. 130. Private Collection.

Date: XVIIa.

55. BADGE OF THE RHETORICAL CHAMBER OF HAZERSWOUDE. pl. 15
Within a cartouche of strapwork decorated with a female figure personifying Rhetorica, and four dragons, is an oval medallion engraved with a tree and a scroll with the word GODTS, surrounded by the inscription: HASERSWOVIDE ENDE RETORICA. On the back, a representation of the Resurrection of Christ and the inscription: AENSYET GODTS CRACHT. Seven acorns are suspended from the cartouche. The badge is suspended from a ring by three chains.

Unsigned. 89 × 70 mm.

Cat. Rijksmuseum (Amsterdam 1902) no. 183; Cat. Rijksmuseum (Amsterdam 1952) no. 88. Rijksmuseum, Amsterdam.

Date: XVIIa.

JAN MULLER

This master was born in Amsterdam in 1571. He was apprenticed to his father Harmen Jansz. Muller and Hendrick Goltzius. He worked in his native town and in Antwerp. He died in 1628.

Muller's engravings, partly from his own designs, partly copied from others, are finely executed.

56. PLAQUE. pl. 15
In the foreground, Venus lying between clouds. In her left hand she holds a shield showing

a heart pierced by two arrows. On the left, Cupid with his bow. Above, the inscription: Quis evadet.

Signed: Muller F. 46 × 64 mm.

Bartsch 11. Whereabouts unknown.

Date: XVIIa.

The photograph is taken from an impression.

57. PLAQUE. pl. 15

Portrait of a man. Bust length, bareheaded, turned to the left and looking towards the spectator. Above, a suspension ring.

Unsigned. 72 × 53 mm.

Unrecorded. Whereabouts unknown.

Date: XVIIa.

The photograph is taken from an impression.
Attributed to Muller by Ph. van der Kellen, formerly Director of the Printroom of the Rijksmuseum, Amsterdam.

58. PLAQUE. pl. 14

Maurice, Prince of Orange, half-length, turned three quarters to the right. He wears armour and holds a commander's baton in his right hand; his left hand rests on a table on which is helmet is lying. In exergue: Illustrissimo Mauritio principi Arausionensi Comiti Nassauiae Cattim, Viande Marse etc. Marchio Verie et Vlis ent Gel. Hol. Zeelan. The portrait is enclosed within a cartouche of supple scrolls, enriched with foliage and bunches of fruit. Below, a girl's head. Two couples walking in a park are engraved on the back. In the foreground a dog, in the distance a bridge.

Unsigned. 48 × 36 mm.

Cat. Royal Cabinet of Coins (The Hague 1903) no. 581, pl. VI. Royal Cabinet of Coins, The Hague.

Date: XVIIa.

The portrait is based on a print of 1608 by Jan Muller after Mierevelt (Bartsch 58; Muller 113). The representation on the back on a print of 1601 by N. de Bruyn after D. Vinckboons (Wurzbach 99; Le Blanc 228).

The plaque can, on stylistic grounds, be attributed to Muller or one of his pupils.

See no. 84.

JAN SAENREDAM

Jan Saenredam was born in Zaandam in 1565. As his parents died when he was still young, he was educated by an uncle in Assendelft, where his drawings attracted attention. Having first made maps, he was for a short time apprenticed to Goltzius. Subsequently he spent some years in Amsterdam, probably working with De Gheyn. Finally he established himself permanently in Assendelft, where he married Anna Pauwels who give birth to the well-known painter Pieter Saenredam. Jan died in 1607.

Saenredam's extremely fine and delicate technique shows clearly his derivation from the Goltzius' school. It is not quite certain whether he engraved also silver, but the small piece described below, impressions of which are very rare, is so tenderly engraved that, in our opinion, the original must have been a plaque of silver or gold and not a printing-plate.

59. PRINTING-PLAQUE. pl. 15
Susannah and the Elders.

Signed in reverse: J. Saenredam fe. 80 × 60 mm.

Bartsch 1; Frederiks: Penningen, p. 103, ill. 126. Whereabouts unknown.

Date: about 1600.

The photograph is taken from an impression.

CRISPYN DE PASSE

Crispyn de Passe, born in Arnemuiden in 1564, was probably apprenticed to Dirck Coornhert in Haarlem. In 1585 he was a member of the St. Luke's guild of Antwerp. After a stay in Aachen he lived from 1594 until 1610 in Cologne, from 1612 until his decease in 1637 in Utrecht. He had four children, Simon, Crispyn II, William and Magdalen, who were apprenticed to him and adopted his manner of engraving so precisely, that it is almost impossible to attribute unsigned pieces to one or other of them.

Crispyn de Passe was an engraver of quality, but he did not achieve the level of his fellow student Goltzius. Like the latter he also engraved silver, but no single piece is extant. We only know an impression of a miniature portrait with the legend in reverse, which proves that he was active in this field.

60. 1625. PLAQUE. pl. 16
Portrait of Jan van Zuylen, Lord of Haer. Bust length, bareheaded, turned three quarters to the right and looking towards the spectator. Legend: IANVS ZVLENVS TOPARCHA DE HAER ET ZEVENDER. AET. 52. A° Domini 1625.

Unsigned. 52 × 38 mm.

Franken 938. Whereabouts unknown.

The photograph is taken from an impression on silk in the Rijksmuseum, Amsterdam.

WILLEM JACOBSZ. DELFF

This master, born in Delft in 1580, was the son of the portrait-painter Jacob I Willemsz. He was apprenticed to his father, and became a master of the guild of St. Luke of his native town in 1613. In 1618 he married Gertruida Mierevelt, a daughter of the well-known portraitist. He died in 1638.

Delff's large oeuvre consists of a series of portraits of princes, statesmen, soldiers, theologians, professors etc. after paintings by Mierevelt, Van de Venne, Van Dyck, Moreelse and others. The execution is always masterly.

61. PLAQUE. pl. 16
Bust of Maurice, Prince of Orange, wearing a hat, turned three quarters to the right.

Inscribed: MAVRITIVS . AVRI . PRINC . COM . NASS . CAT . VIA . DI . MV . M . VE . F.

Unsigned. 55 × 45 mm.

Schulman Sale (Amsterdam 1905) no. 89 (as Simon de Passe); Numism. Exh. (Amsterdam 1946) no. 427. Private Collection; Frisian Museum, Leeuwarden.

Date: XVIIa.

The portrait is based on a print by Delff after Van de Venne (Franken 57; Muller 107). Van de Venne, painting the Nassoviy Proceres – also engraved by Delff – used the same portrait. Presumably Delff or one of his pupils engraved the plaque. It is not likely that De Passe was the maker, as his style was more delicate.

THE MONOGRAMMIST HW

This anonymous master, whose monogram can be also read JHW, JVW or HVW, exactly copied two prints of 1625 and 1628 by Delff. He was a skilful engraver.

62. PLAQUE. pl. 16

In an oval, the portrait of Ernst Casimir, Count of Nassau, bust length, bare-headed, wearing armour and scarf, turned three quarters to the right. Inscribed: CONSTANT. AETATIS SUAE LIV. Below: Ernesto Casimiro Comiti Nassaviae etc.

Signed: HW sul. 68 × 46 mm.

A. O. van Kerkwijk: Tijdschrift 1909, p. 101; Numism. Exh. (Amsterdam 1946) no. 429. Rijksmuseum, Amsterdam.

The portrait is based on a print of 1628 by Delff after Mierevelt (Franken 51).

63. PLAQUE. pl. 16

In an oval, the portrait of Maurice, Prince of Orange, bust length, bareheaded, wearing armour and scarf, turned three quarters to the right. Inscribed: TANDEM FIT SURCULUS ARBOR. Below: Mauritio D. G. Principi Arausionensium etc.

Unsigned. 68 × 45 mm.

A. O. van Kerkwijk: Tijdschrift 1909, p. 101; Numism. Exh. (Amsterdam 1946), no. 428. Rijksmuseum, Amsterdam.

Date: XVIIb.

The portrait is based on a print of 1625 by Delff after Mierevelt (Franken 58).

HENDRICK GOUDT

Hendrick Goudt was born in The Hague in the last quarter of the 16th century, but lived mostly in Utrecht. He was trained as a draughtsman and studied in Rome from 1608 till 1610. There he came in connection with the painter Elsheimer who had a strong influence upon him. A number of Elsheimer's works are engraved by Goudt in a special technique in which chiaroscuro was effectively exploited. After Elsheimer's death in December 1610 he returned to Utrecht where he became a member of the St. Luke's guild in 1611. He died in 1648 after years of madness. We know, though only from an impression, one plaque engraved by this skilful and attractive master. It is small, and on the impressions the persons depicted are left-handed, which proves that the original was a plaque not intended to make impressions.

64. PLAQUE. pl. 16
The beheading of John the Baptist. On the left, Salome receives the head of John the Baptist. Behind her the executioner and a child with a torch. Opposite her two persons, one of whom puts the head on the dish. On the ground, the body of John.

Signed in reverse: HG. 65 × 51 mm.

Dutuit 4; Frederiks: Penningen, p. 102, ill. 125. Whereabouts unknown.

Date: XVIIa.

The photograph is taken from an impression.

The representation is copied from a painting by Elsheimer, now in the Weimar Museum.

FRANS SCHILLEMANS

This master was born in Middelburg in 1575. He worked in his native town as an engraver. His best known prints are a map of Middelburg and a view of the Synod of Dordrecht. The following plaques are engraved by him. They prove that he was an artist endowed with a remarkable talent for making expressive portraits. His execution is somewhat dry.

65. 1611. PLAQUE. pl. 16
Portrait of the engraver. Bust length, bareheaded, turned three quarters to the left and looking towards the spectator. On the back, traces of the portrait of a woman.

Signed: F. Schillemans fecit, A° 1611, AETATIS 36. 54 × 45 mm.

M. Schulman: Jaarboek 1935, p. 124, pl. III; Private Collection.
Frederiks: Penningen, p. 30, ill. 20;
Numism. Exh. (Amsterdam 1946) no. 425.

66. 1616. PLAQUE. pl. 16
Portrait of Johannes Huyssen van Cattendycke. Bust length, bareheaded, turned three quarters to the left. On the right, his coat-of-arms. Inscribed: Joh. huyssen Cattendyck Nobilit: & Equestri Ordine donatus, Monsterhouckij in Godschalckeroort Cattend. Toparcha Zeeland: Reig Marinae Consiliar: & praeses Consilij Flandr: ditionis Ordin: General: Aetat. 50.

Signed: Mich. Joh. Mierevelt inven.
F. Schillemans fecit. 65 mm.

Wurzbach 1; Van Someren 2689; Whereabouts unknown.
Frederiks: Penningen, p. 31.

The photograph is taken from an impression.

ANONYMOUS MASTER

The engraver of the very fine plaque of 1619 described under no. 67 is unknown.

67. 1619. PLAQUE. pl. 16
Portrait of a man. Bust length, bareheaded, turned three quarters to the left and looking

towards the spectator. He holds a polyhedron in his right hand. Inscribed: LIEFDE IST AL EN AL . ANNO MDCXVIIII . AETA . XXVI.

Unsigned. 60 × 47 mm.

Unrecorded. Whereabouts unknown.

The photograph is taken from an impression.

SIMON DE PASSE

Simon de Passe, Crispijn's son and pupil, was born in Cologne about 1595. He was established as an engraver in Utrecht from 1612–1615, in London from 1615–1622, in Paris in 1623. After a short stay in Utrecht he moved to Copenhagen in 1624, where he died in 1647.

Simon de Passe engraved in his English period numerous miniature portraits on silver, most of them members of the royal family. They are all executed with the greatest delicacy, and are technically unsurpassed. The designs are almost always copied from other artists. With regard to the technique of these plaques, see the Introduction, p. XIV.

We also attribute to Simon the plaques mounted on a table in the Rosenborg Palace at Copenhagen. They date from the first half of the 17th century, from the period of Simon's residence in Denmark. All but one are copies of prints by Cr. de Passe, a circumstance which makes it probable that Simon was the maker.

68. PLAQUE. pl. 17

Obverse. Portrait of Charles Utenhove. Bust length, bareheaded, turned three quarters to the left. Border of supple strapwork inscribed: IN EFFIGIEM NOBILISS^mi . ET DOCTISS. VIRI DNI CAROLI VTENHOVI Neachthonis CF. epigr.; above: Aetatis suae 59. Anno D. 1595; at the sides: Vir bonus atq. pius laudaris Carole doctis Docte artes, linguae multiplicesq. sonos. Nemo non igitur vivi simulanimis ora. – Optat habere tui pectoris judicium Ut mutes faciem tamen ecce relucet ocellis Ex clausis bonitas ex patulis pietas. – Quod mortale fuit tabula spectatur in ista Nempe os disertum et vult utenhovij. – Ingenij effigies doctis expressa libellis Expers sepulchri cuncta vivet secula.

Reverse: The arms of Utenhove with his device: SANS ANNOY on a scroll. Legend: INSIGNIA NOBILIS VIRI DONI CAROLI UTENHOVII DOMINI NEULANDIAE ETC.

Signed: Simon Passaeus fecit. 64 × 49 mm.

Annual Report Royal Cabinet of Coins, The Hague 1930; Frederiks: Penningen, p. 30; Numism. Exh. (Amsterdam 1946) no. 423.

Royal Cabinet of Coins, The Hague.

The plaque must have been engraved later than the date on it, as Simon was only born in 1595. It was probably made in 1615, just before the artist's sojourn in London, or in 1623/24 before his removal to Copenhagen.

69. PLAQUE. pl. 17

Obverse. Portrait of Elisabeth, Queen of England. Bust length, crowned, turned three-quarters to the right.

Reverse. The arms of the queen. Above, a scroll inscribed: DIEV ET MON DROIT. Below,

a cartouche of scrolls, enriched with a cherub's head, and engraved with the following inscription: QVI LEO DE IVDA EST ET FLOS DE JESSE LEONES PROTEGAT ET FLORES ELIZABETHA TVOS.

Signed: Si. Pas. fe. — 61 × 50 mm.
Med. Ill. I, 183, 187; pl. XIII, 18; G. F. Hill: Medals of the Renaissance, p. 161; Frederiks: Penningen, p. 29. — British Museum, London.

The portrait is a copy made a few years after the death of the queen from a miniature by Isaac Oliver.

Date: between 1615 and 1622.

70. PLAQUE. pl. 17

Obverse. Portrait of James I, King of England. Bust length, bareheaded, turned three-quarters to the right. Narrow border with four scrolls engraved, above, with a crown between the initials IR; at the sides, with the signature; below, with the following inscription: Jacobus D.G.Mag.Britt: Fra: et Hybe: Rex.

Reverse. The arms of the king and his device: BEATI PACIFICI. Legend: IACOBVS DEI GRATIA MAGNAE BRITANNIAE FRANCIAE ET HYBERNIAE REX.

Signed: SP fe. — 56 × 43 mm.
Med. Ill. I, 214, 61; pl. XVI, 1; Franken 685; G. F. Hill: Medals of the Renaissance, p. 161; Frederiks: Penningen, p. 29; Cat. Royal Cabinet of Coins (The Hague 1903) no. 512; Numism. Exh. (Amsterdam 1946) no. 419. — British Museum, London; Royal Cabinet of Coins, The Hague.

71. PLAQUE. pl. 17

Obverse. Portrait of James I, King of England. Bust length, wearing a hat, turned three-quarters to the right and looking towards the spectator.

Reverse. The arms of the king and his device: BEATI PACIFICI. Legend: IACOBVS DEI GRATIA MAGNAE BRITANNIAE FRANCIAE ET HYBERNIAE REX.

Signed: Simon Passaeus sculp. — 59 × 48 mm.
Med. Ill. I, 215, 62; pl. XVI, 2; Franken 684; F. G. Hill: Medals of the Renaissance, p. 161, pl. XXVI, 10; Frederiks: Penningen, p. 29. — British Museum, London.

Date: between 1615 and 1622.

72. PLAQUE. pl. 18

Obverse. Portrait of Anne, Princess of Denmark, wife of James I, King of England. Bust length, turned three-quarters to the left. Narrow border with four scrolls engraved, above, with a crown between the initials AR; at the sides, with the signature; below, with the following inscription: Anna D. G. Mag. Britt: Fr: et Hyb: Regina.

Reverse. The arms of the queen and the device: La mia Grandezza dal Eccelso. Legend: ANNA DEI GRATIA MAGNAE BRITANNIAE FRANCIAE ET HYBERNIAE REGINA.

Signed: SP fe. — 56 × 43 mm.
Med. Ill. I, 215, 63; pl. XVI, 3; Franken 445, 1388; G. F. Hill: Medals of the Renaissance, p. 161; Frederiks: Penningen, p. 29. — British Museum, London.

Date: between 1615 and 1622.

73. 1616. PLAQUE. pl. 18

Obverse. Portrait of Charles, Prince of Wales. Bust length, bareheaded, turned three-quarters to the right. Below, a scroll inscribed: Carolus Princeps walliae.

Reverse. The arms of the prince. Below: Anno D. 1616. Legend: ILLUSTRISS: ET POTEN: PR. CAROLUS PRINCEPS WALLIAE: DUX CORN: YOR: ET ALB: ETC.

Signed: SP fecit. 55 × 43 mm.

Med. Ill. I, 216, 66; pl. XVI, 4; Franken 520; G. F. Hill: Medals of the Renaissance, p. 161; Frederiks: Penningen, p. 29. British Museum, London.

74. PLAQUE. pl. 18

Obverse. Portrait of Charles, Prince of Wales. Bust length, bareheaded, turned three-quarters to the right. Legend: ILLUSTRISS: ET POTEN: PRINC CAROLUS MAGNAE BRITANNIAE ET HYBERNIAE PRINCEPS.EBOR:AT ALB: DUX.

Reverse. The prince on horseback. Below, a cartouche with a medallion showing the arms of Wales and the legend: CAROLUS PRINCEPS.

Signed: Simon Passaeus sculp. 60 × 49 mm.

Med. Ill. I, 217, 67; pl. XVI, 5; G. F. Hill: Medals of the Renaissance, p. 161; Frederiks: Penningen, p. 29. British Museum, London.

Date: between 1615 and 1622.

75. PLAQUE. pl. 18

Obverse. Portraits of James I, King of England, his wife, Princess Anne of Denmark, and their son Charles, Prince of Wales. Bust length, bareheaded, seen full face.

Reverse. The arms of the king, queen and prince with their devices. Legend: POTENTISS: JACOBUS D.G.MAG: BRITT: ET.HIB: REX. ET SERENISS: ANNA D.G.MAG. BRITT REGINA VNA CVM ILL: P.CAROLI.M: BRIT PRINCIpis.

Signed: SP. 62 × 50 mm.

Med. Ill. I, 217, 68; pl. XVI, 6; Franken 690; G. F. Hill: Medals of the Renaissance, p. 162; Frederiks: Penningen, p. 30. British Museum, London.

Date: between 1615 and 1622.

76. PLAQUE. pl. 19

Obverse. Portraits of Frederick V, Count Palatine, his wife, Princess Elisabeth of England, and their son prince Frederick. Bust length, bareheaded, seen full face.

Reverse. The arms of Frederick and Elisabeth with the device: SVPERATA TELLVS SYDERA Donat. Legend: EFFIG: ILLUST: PR: FREDERICI D. G. CO: PAL: ET ELIZABETHAE PO: Pr. JAC: MAG: BRITT. REG. FILIA, VNA CUM SER^{o}. PR: FREDERICO EOR^{u} FIL: PRIMOGENIto.

Signed: SP. 64 × 51 mm.

Med. Ill. I, 218, 69; pl. XVI, 8; Franken 597; G. F. Hill: Medals of the Renaissance, p. 116; Frederiks: Penningen, p. 30, ill. 17; Cat. Royal Cabinet of Coins (The Hague 1903) no. 513; Keur, pl. XVIII, 275; Numism. Exh. (Amsterdam 1946) no. 420. British Museum, London; Royal Cabinet of Coins, The Hague.

Prince Frederick was drowned in the passage from Amsterdam to Utrecht, Jan. 1625, aged twelve years.

77. PLAQUE. pl. 19

Obverse. Portrait of Maria, Infanta of Spain. Bust length, turned slightly to the left. Above, a scroll inscribed: SEREN^ma D.MARIA D'AUSTRIA PHILIPPI III. D.G.HISP: REG: INFANS.

Reverse. Bordered by crossed myrtle-branches, the following inscription: LE TRES ILLUSTRE PRINCESSE MARIE DE AUSTRIA, fille de le tres puissant prince Philippe troisieme Roy d'Espaigne. – The most Illustrious Princesse Mary of Austria, Daugter to y most puissat Prince PHILIP the third, King of Spaine.

Signed: Simon Pass. fecit Lond. 58 × 44 mm.

Med. Ill. I, 218, 70; pl. XVI, 9; Franken 584, 1390; G. F. Hill: Medals of the Renaissance, p. 162; Frederiks: Penningen, p. 30. British Museum, London.

Date: between 1615 and 1622.

78. PLAQUE. pl. 19

Obverse. Portrait of George Villiers, Marquess of Buckingham. Bust length, bareheaded, turned three-quarters to the right. Legend: NOBILISS. DNS. GEORGIUS VILL: MARCHIO BUCKINGHAMIAE. VICEC.VILL. BARO WADDONIAE. ANGLIAE ADMIRALLUS ETC.

Reverse. The arms of the marquess with his device: Fidei Coricula Crux.

Unsigned. 61 × 49 mm.

Med. Ill. I, 220, 74; pl. XVII, 5; Frederiks: Penningen, p. 30. British Museum, London.

Date: between 1 Jan. 1618 when Villiers was created a marquess, and May 1623 when he was advanced to a Dukedom. Villiers was assassinated 23 Aug. 1628, aged 36.

79. PLAQUE. pl. 19

Obverse. Portrait of Richard Sackville, Earl of Dorset. Bust length, bareheaded, turned three-quarters to the left.

Reverse. The arms of the earl and his device: TOVSIOUR LOYAL. Legend: CLARISSIMVS DS. RICHARDS.SACKVILE BARO BVCKHVRSTIAE COMES DORCESTRIAE.

Unsigned. 55 × 46 mm.

Med. Ill. I, 232, 93; pl. XVIII, 6; Frederiks: Penningen, p. 30. British Museum, London.

Date: between 1615 and 1622.

Richard Sackville, third Earl of Dorset, born in 1589, became earl of Dorset in 1609, and married Anne, daughter of George Clifford, Earl of Cumberland. He died in 1624.

80. PLAQUE. pl. 19

Obverse. Portrait of an unknown gentleman. Bust length, bareheaded, turned three-quarters to the left. Narrow beaded border.

Reverse. The arms of Dove of Camberwell, engraved at a later date.

Unsigned. 40 mm.

Med. Ill. I, 232, 94; pl. XVIII, 7. British Museum, London.

Date: between 1615 and 1622.

81. PLAQUE. pl. 19

Obverse. The portraits of Henry IV, King of France, and his wife Maria de Medici. Bust length, conjoined, bareheaded, turned to the right. Inscribed: HENR: IIII. CHRIST: RE. MARIA AUGUSTA.

Reverse. Under a crown, their arms surrounded by the collars of the orders of St. Michel and St. Esprit. Beneath, two crossed branches, a crown and the letter H.

Signed: Simon Passaeus fecit; Sim. Passaeus sculpsit. 66 × 55 mm.

Med. Ill. I, 240, 7; pl. XIX, 13; Franken 654; Frederiks: Penningen, p. 30; Cat. Royal Cabinet of Coins (The Hague 1903) no. 495; Keur, pl. XVIII, no. 273; Numism. Exh. (Amsterdam 1946) no. 422. British Museum, London; Royal Cabinet of Coins, The Hague.

Date: between 1615 and 1622.

82. PLAQUE. pl. 19

Obverse. Portrait of Maurice, Prince of Orange. Bust length, bareheaded, turned three-quarters to the right. Legend: ILL: ET EXC: MAURITIUS PRI: AUR: CO: NAS: CAT: MU: L: B. BR. DE GR. etc. MARC. VE. VL: BUR: ANT etc. AU. PER: EQ: IMP. et CAP: G: EXE: POS: DD: OR: FOE: BEL: GUB: GEL: HOLL: ZEL: WE: ULT: TRAN.

Reverse. The arms of the Prince. Above, a crown and a scroll with his device.

Signed: Simon Passaeus sculpsit Lo. 60 × 49 mm.

Med. Ill. II, 715, 2; pl. XVI, 7; Franken 784; Dirks Rep. I, 833; Frederiks: Penningen, p. 30; Cat. Royal Cabinet of Coins (The Hague 1903) no. 503; G. F. Hill: Medals of the Renaissance, p. 262. British Museum, London; Royal Cabinet of Coins, The Hague.

Date: between 1615 and 1622.

83. 1623. PLAQUE. pl. 20

To the left two men and a woman sit at a table, served by a boy. To the right, landscape with a house. Above and below, supple foliate scrolls.

Signed: Simⁿ de Passe FE 1623. 45 × 120 mm.

Unrecorded. Victoria and Albert Museum, London.

The plaque is probably one side of a box.

84. PLAQUE. pl. 20, 21

View of a park with, in the right background, a castle surrounded by a ditch and joined to the park by a bridge. Right foreground, another bridge. Under a big tree in the foreground, two lovers sitting on the ground. A group of three men and three women is seen on the left. In the distance, a couple walking. On the right, another couple looking at the castle.

Unsigned. 392 × 537 mm.

Unricorded. Rosenborg Palace, Copenhagen.

Date: between 1624 and 1647.

The representation is based on a print of 1601 by N. de Bruyn after D. Vinckboons (Wurzbach 99; Le Blanc 228); the two lovers in the foreground are copied from a print of 1596 by J. Saenredam after Goltzius (Bartsch 77).

The plaque is mounted on an ebony table inlaid with ivory.

Plaque no. 58 shows four of the six figures on the left.

85. SEVEN PLAQUES. pl. 21

a. Square, representing Faith. Female figure, half-length, holding a cross in her right hand, a book in her left.

Unsigned. 120 × 120 mm.

b. Circular, representing Hope. Female figure, half-length, with an anchor leaning on her right shoulder.

Unsigned. 120 mm.

c. Square, representing Charity. Female figure, half-length, with three children.

Unsigned. 120 × 120 mm.

d. Circular, representing Justice. Female figure, half-length, holding a sword in her right hand, a pair of scales in her left.

Unsigned. 120 mm.

e. Square, representing Prudence. Female figure, half-length, holding a mirror in her right hand.

Unsigned. 120 × 120 mm.

f. Circular, representing Fortitude. Female figure, half-length, supporting a column on her right shoulder.

Unsigned. 120 mm.

g. Square, representing Temperance. Female figure, half-length, pouring out water.

Unsigned. 120 × 120 mm.

Unrecorded. Rosenborg Palace, Copenhagen.
Date: between 1624 and 1647.

The plaques are mounted on the same table as no. 84.

The representations are based on prints by Cr. de Passe (Franken 1023–1029) after Goltzius. They are also engraved by J. Matham (Bartsch 117–123).

86. PLAQUE. pl. 21

Circular, representing St. Agnes, half-length, with a lamb, a book and a palm-branch.

Unsigned. 120 mm.
Unrecorded. Rosenborg Palace, Copenhagen.
Date: between 1624 and 1647.

The plaque is mounted on the same table as nos. 84 and 85.

PIETER SERWOUTERS

Pieter Serwouters was born in Antwerp in 1586. He worked in Amsterdam from 1622 and died there in 1657. Serwouters was a skilful engraver who not only worked after designs by other artists such as Vinckboons and Van de Venne, but also after his own designs.

His portraits are, in particular, very fine. We reproduce here a superbly executed gold plaque.

87. PLAQUE (gold). pl. 22.
Portrait of Pieter Serwouters, surrounded by two crossed palm-branches. Bust length, bareheaded, turned three quarters to the right and looking towards the spectator.
Signed: PS. 80 × 64 mm.
Frederiks: Penningen, p. 30. Whereabouts unknown.
The photograph is taken from an impression in the family album of Serwouters with the following note: Dit was eenen trouwpenning van fijn goudt daerop ick den bruydegoms conterfeytsel gesneden heb (This was a wedding medal of fine gold, on which I have engraved the bridegroom's portrait).

MICHEL LE BLON

Michel Le Blon was born in Frankfurt in 1587. His elders had fled from the Southern Netherlands on account of religious persecution. Originally bred for the craft of silversmith, he soon devoted himself to the art of engraving, especially of ornamental prints and book-illustrations. In 1610 Le Blon was already in the Netherlands, probably in Amsterdam. He married Margrieta Houtman of Gouda in 1615. In 1627 he was in Italy with his cousin Sandrart. In the following years he was often abroad as a diplomatic agent, at one time in the service of King Christian of Sweden, later of the States General. After 1649 he remained in Amsterdam, where he died in 1656.

Le Blon was a pupil of De Bry by whose wonderful style he was influenced. For the most part he combined the elegant scrolls of his master with arabesques, and refined the scrollwork to thin, single lines, but by ranging their width he achieved almost calligraphic effects. His designs were often enlivened by accessories such as birds, animals, human figures and flowers. Details executed in the cartilege style are occasionally encountered in his work. Le Blon's ornamental prints were reprinted in 1900 by Martinus Nyhoff, with description by J. Ph. van der Kellen. They contain designs for dishes, knife-handles, pendent panels for beakers, friezes, watches, clasps, other ornaments and, most of all, coats-of-arms. They are all executed in the finest manner, and demonstrate extraordinary skill.

Le Blon himself also engraved silver. Two pieces with his signature, which are undoubtedly from his hand, are extant, viz. the dish described in Volume I, no. 151, and the plaque described below under no. 89. Others are lost and could only be described from impressions. A third category contains works attributed on stylistic grounds, such as a number of engraved and enamelled knife-handles of the finest quality. Le Blon's style not only influenced other artists such as Van den Hecken and Janssen, but a number of his designs were copied literally by various silversmiths.

88. 1615. PLAQUE. pl. 22
Border of floral sprays with birds and musical trophies between. At the top, a coat-of-arms with the device: Espoir Renforcé. At the bottom, a cartouche with the following inscription: D. Ni. Valleto Musarum et Gratiarum alumno, Meritissimo amicitiae ergo D. D:

Mi. Blondus, 1615. In the panel, a view of a large room opening on to a loggia. Ladies and gentlemen in courtly costume are amusing themselves with music and dance.

Signed: Mi. Blondus 1615. 65 × 50 mm.

Van der Kellen, no. 224; Whereabouts unknown.
Frederiks: Penningen, p. 103; ill. 127.

The photograph is taken from an impression.

Nicholas Vallet, a well-known musician, lute-player and dancing-master, was a friend of Le Blon.

89. PLAQUE. pl. 22

Border of foliate sprays, bunches of fruit and trophies with, above, a cartouche inscribed: I. B. Samuel: 25 Ca.; below, a cartouche with the signature. In the panel is engraved a representation of Abigail kneeling with her maidens before David, who is seen in the middle of the scene, on horseback and surrounded by his suite. Through a rocky gateway the troops of David are visible. In the foreground, the gifts of Abigail. A mountainous landscape forms the background.

Signed: Michael Le Blon Fecit. 100 × 75 mm.

Cat. Lanna-Sale (Berlin 1911) II, no. 445, pl. 36; Whereabouts unknown.
Frederiks: Penningen, p. 103.

Date: XVIIa.

90. PLAQUE. pl. 22

Circular plaque engraved with a cartouche surrounded by floral sprays. At the top, the moon. In the panel, a poem in which Happiness is compared with the moon which is never constant but is always increasing or waning.

Unsigned. 53 mm.

Van der Kellen, no. 86; Whereabouts unknown.
Frederiks: Penningen, p. 103.

Date: XVIIa.

The photograph is taken from an impression.

91. 1620. PENDANT. pl. 22

Within a cartouche of strapwork decorated, at the top, with a mask and an eye and, at the bottom, with a compartment enclosing the signature, the arms of Michel Le Blon, resting on a pedestal. Legend: MOVRIR POVR VIVRE . MICHEL LE BLON . 1620.

Signed: MB. 70 × 47 mm.

Van der Kellen, no. 109; Whereabouts unknown.
Frederiks: Penningen, p. 103.

The photograph is taken from an impression.

92. 1623. PENDANT. pl. 22

Within a cartouche of supple strapwork shaped as a lambrequin and decorated with nail-heads and, at the top, with a mask and an eye, the arms of Jörg Sandrart. Beneath the coat-of-arms, the following inscription: Zur freundlicher und Imerwerender Gedecht-

nus Hab ich meinem hertzlieben Vettern Jörg Sandrart dis Gemacht meiner Im freund und freundtlichkeit dabei zu gedencken. Datum Amsterdam 1623.

Signed: M. Le Blon. 70 × 47 mm.

Van der Kellen, no. 110; Whereabouts unknown.
Frederiks: Penningen, p. 103.

The photograph is taken from an impression.

93. PENDANT. pl. 23

Within a cartouche of strapwork decorated, at the top, with a mask and an eye, at the bottom, with a compartment for an inscription, Susannah and the Elders. Susannah sits on the border of a basin, her legs hanging in the water. The old men are behind her. In the foreground, a jar, a comb and a sponge; in the background, a group of trees and a fountain. Legend: Susanne estant en angoise, souspirant, aima mieulx tomber es mains des homes, innocente, que de pecher devant Dieu.

Signed: Blon fecit. 70 × 47 mm.

Van der Kellen, no. 157; Whereabouts unknown.
Frederiks: Penningen, p. 103.

Date: XVIIa.

The photograph is taken from an impression.

The representation is based on a print of 1607 by J. Saenredam after Corn. Cornelisz. van Haarlem (Bartsch 36).

94. LOZENGE-SHAPED WEDDING MEDAL. pl. 23

Obverse. In a circle on the left, Charity with two children seated near a house. In her left hand she holds two hearts from which rise stems with flowers. The branches are bound with a ribbon and a lock which can only be opened by Death who appears on the right. On the left, a cornucopia. In the background, a house and a gateway. Legend: Waer deen in Dander hert door Liefd gesloten wert Siet men veel vreuchden spruyten. Druck Angst noch lijden groot Niet anders als de Doot Kan tselve weer ontsluyten. Reverse. Within a cartouche of strapwork, enriched with a laurel-wreath and two masks, an allegorical composition of Love, showing two clasped hands holding a burning heart. Legend: Hout daer Jonckvrou Die ick Bemin En Anders gheen Daer is mijn Trou Mijn hert En sin Naest godt Alleen.

Unsigned. 40 × 40 mm.

S. Wigersma: Tijdschrift 1909, p. 244, 6, ill. Frisian Museum, Leeuwarden.

Date: XVIIb.

Obverse and reverse are based on a print of 1619 by M. Le Blon (Van der Kellen, no. 101). Compare also the Charity of no. 144, and nos. 155, 191, 192.

95. HANDLE OF A KNIFE (gold). pl. 23

Both sides are enamelled in black and decorated all over with floral sprays enclosing birds. The top is pierced. Inscribed on the side: Margarita de Weve.

Unsigned. L. 67 mm.

Unrecorded. Private Collection.

Date: XVIIA.

96. HANDLE OF A WEDDING KNIFE (gold). pl. 23
Obverse. Enamelled with floral sprays enclosing birds and the arms of Crommelin. The pierced top is decorated en suite.
Reverse. Similar decoration, with the arms of De Bordes. Pearl finial. Engraved on the side: Maria De Bordes.
Unsigned. L. 80 mm.
Cat. Waddesdon Bequest, no. 201. British Museum, London.
Date: XVIIA.

97. HANDLES OF WEDDING FORK AND KNIFE (gold). pl. 23
A. Obverse. Enamelled with strapwork and floral sprays enclosing birds. The pierced top shows two clasped hands supporting scales.
Reverse. Similar decoration. The top engraved and enamelled with the wife's arms. Vase-shaped, moulded finial. Engraved on the side: Salich en seer gherust, De banden sijn vant houlijck, Als d'een smaeckt d'anders lust, en last oock draecht getroulijck.
B. Obverse. Similar decoration enclosing a parrot and a bee. The pierced top shows a ship with the flag of Holland.
Reverse. Similar decoration enclosing a bee and a snail. The top engraved and enamelled with the arms of the husband. Vase-shaped, moulded finial. Engraved on the side: Als die d'in stormen swart, Na een veijlich haven spoet, Soo tracht t'onsteken hart, Na hetgeen hem heven doet.
Unsigned. L. 103 mm.
Cat. Waddesdon Bequest, no. 202. British Museum, London.
Date: XVIIA.

ROBERT VAN VOERST

Robert van Voerst was born in Deventer in 1597. He lived in Utrecht in 1623, where he was apprenticed to Crispijn de Passe sr. From 1624 until his death in 1636 – with an interval in 1625/26, when he visited Utrecht – Van Voerst was established in London, where he was appointed engraver to King Charles I.

Van Voerst was a good engraver whose oeuvre principally consists of portraits. That he also engraved silver is proved by a fine plaque of 1622 with the portrait of Craneveld, the pensionary of Bruges, later councillor of the High Court in Malines.

98. 1622. PLAQUE. pl. 24
Portrait of Franciscus Craneveld, pensionary of Bruges and, later, councillor of the High Court in Malines. Bust-length, bareheaded, turned to the right. On a scroll beneath, his name. Legend: Psalm 117. Aperite mihi portas justitiae, in Latin, Greek and Hebrew, and the date 1533.
Signed: Voerst fe. 1622. 116 mm.
Exh. Arnhem 1955, no. 151. Private Collection.
Compare the stone model of a plaque by Janus Secundus in the Royal Cabinet of Coins at the Hague.

ANONYMOUS MASTER

It is impossible to judge the capacity of this master since the printing-plate described below is too damaged. We only mention the piece as a further proof that silver printing-plates did, in fact, exist.

99. 1639. PRINTING-PLATE (not illustrated).
In an oval, the portrait of Peter de Colenaer, registry office-keeper in Amsterdam. Bust length, turned three quarters to the left. Inscribed in reverse: PEETER DE COLENAER 1639.
Unsigned. 58 × 52 mm.
Unrecorded. Private Collection.
See: Amsterdam in de 17e eeuw: Handel en Nijverheid, p. 167, where another portrait of De Colenaer is reproduced, dated 1640.

JAN GERRITSZ. SWELINCK

Jan Swelinck was born in Amsterdam about 1601. His father was probably the painter and etcher Gerrit Pietersz. Jan's best known engravings, which do not reach a high level, are emblematic scenes. The medal described below is the only piece known to have been engraved in silver by him. The representations are childish.

100. 1668. MEDAL COMMEMORATING THE PIECE OF MUNSTER IN 1648. pl. 24
Obverse. A scene of the negotiations of peace, bordered by a legend and the date 1649. Above, a conventional flower.
Reverse. The ratification by oath of the treaty of peace, bordered by a legend and the date 1649. Above, a conventional flower.
Signed: J. Swelinck fecit Aeta. 67. 100 mm.
Annual Report Royal Cabinet of Coins (The Hague 1931). Royal Cabinet of Coins, The Hague.
The scenes are based on prints published by Rombout van den Hoeye (Muller 1945a; Würzbach 1) without giving the name of the engraver. The latter may have been Van den Hoeye himself or J. Swelinck, who in his old age copied his prints in silver.

ABRAHAM JACOBSZ.

All that is known of this artist is that his son was baptised in the Old Church of Amsterdam in 1639.

Besides the plaque described below we know of his work a print representing the workshop of an alchemist, after a painting by Pinas, now in the Stockholm museum. Abraham Jacobsz. was a very skilful engraver whose work is expressive and finely executed.

101. 1641. PLAQUE. pl. 23
Portrait of Roobartus Jansen van Bant. Bust length, bareheaded, turned three quarters to the right. Inscribed: Roobartus Jansen Van Bant Geboren in den Jare 1621 ende

Getrout met Grietie Popkes. An° 1641 den 20 January. On the back is engraved: Stien Robbers is Gebooren den 13 Maert 1642.

Signed: Abramus Jacobus fecit. 63 × 52 mm.

A. O. van Kerkwijk: Tijdschrift 1909, p. 100; Frederiks: Penningen, p. 31, ill. 21; Cat. Munnicks van Cleeff (1861), no. 4146. Private Collection.

CORNELIS VAN DALEN

This artist was probably born in 1602. He was established as an engraver in Amsterdam with an interval from 1633 till 1638, when he worked in England. He married Catarina Jans. Bockels who bore him a son, Cornelis, in 1638. His death occurred in 1665.

Van Dalen excelled not only as an engraver but also as a draughtsman. His oeuvre consists of portraits, figural scenes and landscapes. He was also an illustrator of books. The plaque described below was probably a self-portrait.

102. 1637. PLAQUE. pl. 23

Bust of a man, bareheaded, turned three quarters to the right. In exergue: AET.35.A° 1637.

Signed: C. V. Dalen fecit. 112 × 84 mm.

Würzbach, I, p. 372; Frederiks: Penningen, p. 31. Formerly: Staatl. Graphische Sammlung, Münich (the plaque is burned by a bombardment in 1944).

The photograph is taken from an impression.

HANS JANSSEN

Of the life of this artist we only know that he was born in Amsterdam in 1605, the son of an engraver Jan Jansz. From a printing-plate dated 1636, which is extant and probably from his hand, we know that he was still alive in that year. He worked in close relationship with B. van Lochom who engraved several of Janssen's designs. A number of Janssen's engravings are extant, generally silversmiths' models such as dish-panels, handles for knifes etc. Some are dealt with in the Introduction. He also designed small figure subjects to be used in cartouches on beakers. All his works belong to the best in this genre, in design as well as in execution. The ornament, minutely executed to the smallest details, is rich but never excessive; it is no longer derived from the style of De Bry, but forms a transition between Renaissance and Baroque. Even more than Le Blon with his calligraphic scrolls, by whom he was undoubtedly strongly influenced, Janssen was with his supple bands and cartilage ornaments, with his characteristic, somewhat vague, flowing masks and his naturalistic flowers, a precursor of the baroque style.

Whether Janssen himself engraved silver, is not certain. The two dishes, here ascribed to him, show the maker's mark of the Amsterdam silversmith Jacob Evertsz. Wolff (Voet I, 27), born in Deventer about 1584. On account of the pure, faultless style and the splendid exe-

cution we presume that the dishes were only wrought by Wolff and were engraved by Janssen himself or by Van Lochom (see Introduction). On the same grounds we consider the fine book-cover described under no. 105 to be a work of the great master of ornament himself.

103. (1632) DISH (not illustrated).
Octagonal dish with incurved sides and moulded edge. The rim is engraved with eight cartouches of the four seasons and of hunting and fishing scenes, placed alternately. They are interspersed with eight small cartouches of scrollwork, representing birds. In the well of the dish, an elaborate cartouche of foliate scrollwork enriched with female terms and masks. The laurel-wreath is a later addition. The arms of the Breughel family, which were formerly engraved in the centre, are replaced by those of the Belgrave or the Cockfield family. Of the inscription, now illegible, only the date: an. 1632, can be read.

Unsigned. 320 mm.

Marks: Wolf (Voet I, 27); Amsterdam; A (1632).

Exh. Leeuwarden 1927, no. 82. Private Collection.

The representations of the seasons are based on prints by Hessel Gerritsz. after D. Vinckboons (Thieme-Becker XIII, p. 482; Wurzbach 2); those of the birds on prints of 1631 by Hans Janssen (Guilmard 6).

104. (1635). DISH pl. 25
Octagonal dish with incurved sides and moulded edge. The rim is engraved with eight cartouches of the four elements and the four seasons, placed alternately. They are interspersed with eight small cartouches of foliate scrolls, representing birds. The remaining parts of the rim are filled with flowers. In the well of the dish, an elaborate cartouche of foliate scrollwork enriched with female terms and masks. In the cartouche, the arms of the Hooft family.

Unsigned. 320 mm.

Marks: Wolf (Voet I, 27); Amsterdam; D (1635).

Exh. Amsterdam 1950, no. 16; Private Collection.
Exh. The Hague 1952, no. 26.

The representations of the seasons are similar to those of the preceding number; those of the elements are based on H. Janssen's design for a dish. The cartouche in the well is similar to that of the preceding number.

105. SMALL BOOK-COVER. pl. 26
The cover is pierced and elaborately engraved on the front with sprays of foliage and flowers, enclosing a man blowing a horn, a dog, a hare, a stag and a bird. The back is engraved with somewhat heavier sprays enclosing a man and a woman holding falcons, a dog, a hare and a bird. The spine is divided by four ribbons into three panels engraved with sprays of foliage and flowers, and in the middle panel a bird. Two clasps engraved with scrollwork and masks.

Unsigned. 80 × 60 mm.

Unrecorded. Private Collection.

Date: XVIIb.

In the style of Janssen and probably engraved by himself or by his collaborateur B. van Lochom.
The cover contains the Psalms of David translated by Petrus Dathenus, published in Amsterdam by Paulus Aertsz van Ravesteyn in the year 1624.

JAN JACOBS

Jan Jacobs was a Dutch engraver and silversmith, who was probably born in 1649. He engraved a self-portrait signed Jan Jacobs Silversmit, and a portrait of Hendrik Casimir II of Nassau. The silver plaque described below, also a self-portrait, is his work. His manner of engraving is somewhat dry.

106. 1675. PLAQUE. pl. 26

Self-portrait. Bust length, bareheaded, turned slightly to the left. Inscribed: MENSCH SOECKT VEEL DOCH EEN IS NOODIGH. Above, the date 1649; below, 1675. A coat of arms with the initials I I is engraved on the back.

Signed: J. Jacobs fec. — 56 × 43 mm.

Unrecorded. — Whereabouts unknown.

The photograph is taken from an impression.

JAN KIP

The engraver Jan Kip was born in Amsterdam in 1653. In 1680 he married Elisabeth Breda. From 1697 he was established in England, where he died in 1722. We know many prints from his hand, mostly topographical; one with a view of the siege of Groningen in 1672. The medal described below is probably his work.

107. 1672. MEDAL OF THE SIEGE OF GRONINGEN. pl. 26

Obverse. View of the siege of Groningen. Above, two eagles holding a scroll with the following inscription: Gron: is bel: d': 9 Jul. verl: 17 Aug. 1672.

Reverse. View of the capture of Coevorden. Above, a scroll with the following inscription: D VEROVERINGE VAN COEVERD^{e} 20 Decemb 1672.

Signed on both sides: IK. — 67 mm.

Cat. Royal Cabinet of Coins (The Hague1903) no. 1134; J. de W.: Groningsche Volksalmanak 1905. — Royal Cabinet of Coins, The Hague.

PIETER VOGELAER

This artist was born in Zierikzee in 1641. He worked as a marine-painter, engraver and silversmith in his native town and in Veere. In 1666 he married Anna van der Meer. His death occurred about 1720. The Nederlandsch Historisch Scheepvaart Museum, Amsterdam, possesses a painting by him, representing the Dutch fishing fleet; the Rijksmuseum, Amsterdam, a drawing of a similar scene.

The plaques described below prove that Vogelaer was a competent artist with a fine style.

108. (1695) PLAQUE. pl. 27

The battle of La Hogue. In the centre a large Zeeland warship sinks a French man-of-war. In the foreground, several men trying to save themselves on a mast.

Signed: PV. — 155 × 110 mm.

Marks: Zierikzee; G (1695).

Dirks Rep. II, 2277; Arti-Exh. (Amsterdam 1880) no. 1041. — Rijksmuseum, Amsterdam.

Pendant to the following number.

109. (1695) PLAQUE. pl. 27

Pendant to the preceding number. In the centre a large Middelburg Warship attacks a French man-of-war. In the right foreground, the French ship Soleil Royal sinking.

Signed: PV. 155 × 110 mm.

Marks: Zierikzee; G (1695).

Dirks Rep. II, 2278; Arti-Exh. (Amsterdam 1880) no. 1042. Rijksmuseum, Amsterdam.

THEODORUS OTTEN

Theodorus Otten is recorded as an engraver in the Hague in 1755. He married Cornelia Slaars. In 1765 a son, Marcus, was born.

The engravings of Otten are very rare. The Rijksprenten-kabinet in Amsterdam possesses only one small print of a complicated monogram.

The only other known works are the plaque described below and two engravings on tobacco-boxes described under nos. 498 and 517. His work is skilfully executed and very attractive.

110. PLAQUE. pl. 26

Pastoral scene. Under a tree on the right a man sits playing the flute. Opposite him, a wife holding a wreath of flowers in the right hand, a book in the left. Between them, a dog and a sheep. On the extreme left behind a piece of rock, a satyr. In the distance, a lake and a mountainous landscape with a house.

Signed: T. Otten. F. (Voet IV, 98b). 61 × 87 mm.

Unrecorded. Private Collection.

Date: XVIIIc.

II

SILVERSMITHS

NORTH-HOLLAND

ALKMAAR

THE MASTERS CROON

We described in Volume I, nos. 1 and 2, two tazze made by Jan Jansz. Croon who worked n Alkmaar in the first half of the 17th century. He died between 1638 and 1646. He had fouri sons, of whom three were also silversmiths. The spoon described under no. 111 was probably made by Jan Jansz. himself; the dish of 1656, described under no. 112 and marked with a crown, by one of his sons. It is finely engraved with floral ornament. We consider that no. 113, a similar dish, is by the same hand.

111. (1624) SPOON. pl. 28

Stem of lozenge section terminating in a moulded base upon which a griffin sits holding a blank escutcheon. Fig-shaped bowl.

Unsigned. L. 183 mm.

Marks: Crown; Alkmaar; D (1624).

Frederiks: Historia 1944, no. 17. Private Collection.

112. (1656) DISH. pl. 29

Oval dish with moulded edge. The narrow rim is engraved with four medallions of the Virgin with the Child, St. Martin, St. Cornelius and St. Adrian. The medallions are interspersed with foliage and flowers. The initials IHS, a cross and three nails are engraved in the centre of the dish.

Unsigned. 225 × 290 mm.

Marks: Crown; Alkmaar; M (1656).

Unrecorded. R.C. Church of St. Cornelius, Limmen.

113. SMALL DISH. pl. 30

Oval dish, the rim engraved with foliage, flowers and, above, a medallion with the initials IHS, a cross and a heart. In the depression, an oval medallion of the Lamb of God. Moulded edge.

Unsigned. 155 × 215 mm.

Voorl. lijst V, i, p. 66. R.C. Church of St. Nicolas, Edam.

Date: middle of the 17th century.

WILLEM HOOGLAND Sr.

Willem Hoogland was admitted master of the Alkmaar silversmiths' guild in 1734. The date of his death is unknown.

The beaker made by Hoogland for the church of Alkmaar is a well wrought object.

114. (1750) BEAKER. pl. 28

Plain beaker engraved with the arms of the Baert family, an inscription and the date 1749. Spreading moulded foot.

Signed: WH. H. 212 mm.

Marks: Alkmaar; Q (1750).

Voorl. lijst V, i, p. 12. Dutch Reformed Church, Alkmaar.

REYNIER TUYNSAET

Reynier Tuynsaet was apprenticed to the Alkmaar silversmith Boonacker and became a master of the guild in 1750. He married Alida van de Veelouw, and died in 1791.

His mustard-pot of 1773 is a simple but neatly executed and attractive object.

115. (1773) MUSTARD-POT. pl. 28

The body is made to resemble a barrel. Thumb-piece in form of antlers. Scroll handle.

Signed: RT. H. 95 mm.

Marks: Holland; Alkmaar; O (1773).

Unrecorded. Private Collection.

AMSTERDAM

ANONYMOUS MASTER

It is impossible to ascribe the rare Amsterdam obsidional coin described below to a known master. The engraving is neatly executed, the proportions of the hands is incorrect.

116. 1578. OBSIDIONAL COIN OF AMSTERDAM. pl. 28

On the back of an obsidional 40 penny piece (v. Loon I, 253, 5; Mailliet V, 16), the Virgin Mary is engraved kneeling at a prie-dieu. On the right, a vase of lilies. Legend: SANCTA MARIA, MATER DEI.

Unsigned. 53 × 53 mm.

Unrecorded. Private Collection.

ANONYMOUS MASTER OF THE BELL

The beautiful beaker described below is the only known work of this master. It demonstrates that its maker was one of the best Amsterdam silversmiths of the renaissance period, and a proficient engraver.

117. (1604) BEAKER. pl. 31

The lip is engraved with interlacing strapwork enclosing floral ornament. The body is further engraved with three cartouches of Temperance, Charity and Prudence, within floral ornament. The panels are separated by small ones in the same style. The lower part of the body is engraved with similar decoration, but without the cartouches, and reversed. Moulded foot with narrow band of nail-heads.

Unsigned. H. 189 mm.

Marks: Bell in a shield (Voet I, 21); Amsterdam; P (1604).

Exh. Rotterdam 1955, no. 279. Coll. V.d.S., Vorden.

JACQUES BOGAERT

No records of the life of Jacques Bogaert have been found in the Amsterdam archives. He was an engraver of considerable merit with a steady hand; his execution is beyond praise.

118. (1608) BASIN AND EWER. pl. 32, 33

a. Basin. The rim of the circular basin is engraved with a continuous design of floral sprays with birds between. Ovolo edge. In the centre of the depression is a raised boss engraved with a border of scroll and strapwork enriched with foliage and drapery, enclosing a medallion engraved with the arms of Flushing in a strapwork cartouche bordered by a band of renaissance ornament in relief.

b. Oviform ewer standing on a foot decorated with renaissance bands in relief. The body is engraved with floral sprays and C-scrolls ending in birds' heads from which bunches of fruit are suspended. The neck is decorated with a renaissance band and a moulding, the spout with a renaissance band. Scroll foliate handle affixed to the body by a ram's head, to the neck by a lion.

Unsigned. Basin: 498 mm.; Ewer: H. 308 mm.

Marks: Tree (?) under a coronet (Voet I, 23); Amsterdam; T (1608).

Eigen Haard 1880, p. 293; Pit, no. 27, pl. XVIII; Rijksmuseum, Amsterdam.
Begeer, ill. 26; Rosenberg IV, no. 7582;
Cat. Rijksmuseum (Amsterdam 1902) no. 137;
Cat. Rijksmuseum (Amsterdam 1952) no. 73.

The birds on the basin are based on prints by N. de Bruyn.

ANONYMOUS MASTER OF THE BIRD

This master was one of the best Dutch silver engravers of the Renaissance. The ornamental details of the beaker described under no. 119 are nearly as fine as those on the prints of the monogrammist PRK, but still closer to Adriaen Muntinck's works.

119. (1613) BEAKER. pl. 34

The lip is engraved with interlacing straps enclosing floral ornament. Three oval medallions of Justice, Fidelity and Prudence, surrounded by C-scrolls, flowers and foliage,

and alternating with bunches of fruit and sprays of flowers, are suspended from the band. On the lower part of the body, three ships. Moulded foot with a narrow band of nail-heads. On the bottom of the foot: Claes Ippes – Elle Annes – A° 1696.

Unsigned. H 190 mm.

Marks: Bird on a sprig (not in Voet); Amsterdam; C (1613).

Exh. Leiden 1935, no. 64; Exh. Amsterdam 1950, no. 29. Coll. A.O. van Kerkwijk, Doorn.

The ships are added at a later date, perhaps in 1696.

ABRAHAM VAN DEN HECKEN

Of the life of Abraham van den Hecken nothing is known beyond what his extant works tell us. His signed works are: 1, the engraved bowl of a tazza described under no. 120, signed: Abraham van den Hecken scalp. Franckendaliae; 2, a print representing the three Jews cast into the fiery furnace, signed: Abrahamus Heckius inv. et scul., published by J. C. van Sichem in Amsterdam; 3, a pattern-book titled: Konstbuechlein den Goldschmieden dienstlich, published by Van Sichem in 1608, twelve prints, the greater part of which are signed: Abraham Heckius inv. et celavit. They show designs of oval boxes, watches etc. decorated with mythological scenes enclosed within broad ornamental borders in white on a black ground in the manner of De Bry; 4, another pattern-book titled and signed: Konst Boexken dienstlich den Goudsmeden, Abrahamus Heckius inven. et caelator. It is published by J. C. Visscher in 1634, and contains also twelve prints with designs for silversmiths.

From these four works we may conclude that Abraham van den Hecken, who was probably born in Antwerp, lived and worked for some time in Franckenthal, an asylum for those who had fled from the southern Netherlands on account of religious persecution, that he established himself in Amsterdam before or in 1608, and that he was still alive about 1634.

A number of designs for knife-handles in the style of De Bry, published by Crispyn de Passe in Cologne, have long been recognised as Van den Hecken's work (Cat. Reynard II, 175; Guilmard II, p. 485; Cat. Berlin, p. 101). As Crispyn left Cologne in 1612, the designs must have been made before that date.

Two tazze of about 1600 (nos. 121 and 122) signed V.D.H. are attributed to Van den Hecken; they have the mark of Franckenthal and were given to the Amsterdam Lutheran Church by an Amsterdam family. The style of the tazze has some resemblance with that of no. 120, but the composition is similar to that of no. 171, made by the monogrammist AB.

On stylistic grounds and on account of certain oft repeated motifs such as two rabbits, one seen in front, the other from the rear, a basket of fruit, human figures enclosed within floral sprays, typical broad bands of clouds, a conventional flower between the beginning and the end of a circular inscription, we are convinced that a number of engraved silver plaques, medals and handles of knives must also be ascribed to Van den Hecken. The faulty Dutch of several inscriptions, which we also observe in the title of the Konstbuechlein of 1608, presumably a consequence of the artist's stay in Germany, is characteristic. The longer he lived in the Netherlands, so his command of the language improved.

On one or other of the grounds mentioned above the following pieces can be added to the

master's oeuvre. They demonstrate that Van den Hecken was first influenced by the prints of De Bry, later by those of Le Blon and Janssen.

120. Bowl of a Tazza (border silver-gilt). pl. 35

The bowl depicts the adoration of the Magi. The Virgin Mary with the Child is seated on the left near a column of a large ruined building which is used as a stable. In the entrance Joseph is seen, the ox and donkey behind him. Facing the Virgin two of the Magi kneel and offer their presents. Balthasar stands beside the Virgin. On the right, the suite of the Kings. In the distance, fantastic architecture and a church. In the sky, a mass of clouds pierced by a heavenly light, two angels and birds. Legend: ERIPIENS STYGIO COLLA REDEMPTA JUGO AETERNAM NOBIS PEPERISTI CHRISTE SALUTEM. On the back of the bowl, traces of a foot and an elaborate band of foliate sprays with cherubs' heads, winged figures whose bodies end in ornament, squirrels and rabbits.

Signed: Abraham van den Hecken, scalp. Franckendaliae. 198 mm.

Bulletin des Musées Royaux des Arts Décoratifs (Brussels 1908) p. 27. Musées Royaux des Arts Décoratifs, Brussels.

Date: ca. 1600.

121. Tazza. pl. 36, 37

In the centre of the bowl is a medallion depicting the marriage at Cana within a laurel-wreath and a band inscribed: CONNVBY AD FESTVM CHRISTVS CVM MATRE VOCATVS E LYMPHA PROMIT GENIALIS DONA LYAEI. Ioan. 2. The border of the bowl is engraved with a band of mauresques from which three bunches of fruit are suspended, alternating with three birds standing on mounts. Baluster stem enriched with three brackets, standing on a foot decorated with renaissance bands and three cartouches of mythological figures, separated by cherubs' heads.

Signed: VDH. 199 mm.; H. 180 mm.

Marks: Frankenthal; E

Exh. Old Eccl. Art ('s Hertogenbosch 1913) no. 682; Exh. Biblic. Art (Amsterdam 1939) no. 121*c*; Exh. The Hague 1952, no. 8. Evang. Lutheran Church, Amsterdam.

Date: before 1608.

Pendant to the following number.
The representation is based on a print by Ad. Collaert from the series Vita, passio et resurrectio Jesu Christu, after M. de Vos.

122. Tazza. pl. 34

In the centre of the bowl is a medallion depicting the Feeding of the Five Thousand. Christ sitting in the right foreground, surrounded by the disciples, blesses the loaves. Facing Him a boy with two fishes is kneeling. In the distance, the crowd in a rocky landscape with trees. The medallion is enclosed within a laurel-wreath and a band inscribed: QVINQVE MODO PANES CHRISTO VIM SVPPEDITANTE PISCVLIQVE DVO EXPLENT

MILLIA QVINQVE VIRORVM. MARC. 6. Border of the bowl, stem and foot similar to those of no. 121.

Signed: VDH. 199 mm.; H. 180 mm.

Marks: Frankenthal; E

Exh. Old Eccl. Art ('s Hertogenbosch 1913) no. 682; Exh. Biblic. Art (Amsterdam 1939) no. 118*b*; Exh. Prisma of Biblic. Art (Delft 1952) no. 205. Evang. Lutheran Church, Amsterdam.

Date: before 1608.

Pendant to the preceding number.

The representation is based on a print by Ad. Collaert from the series Vita, passio et resurrectio Jesu Christi, after M. de Vos.

123. Two Plaques (niello-ed silver). pl. 34

a. Oval medallion with beaded border, showing Mars seated in the midst of weapons. The medallion is enclosed within arabesques with, below, a basket of fruit; at the sides, two rabbits, one seen in front, the other from the rear.

b. Similar medallion showing Minerva standing with a lance in her right hand. The medallion is enclosed within arabesques with, above, a child's head; at the sides, goats, fantastic animals and bunches of fruit.

Unsigned. 32 × 23 mm.

Unrecorded. Whereabouts unknown.

Date: XVIIa.

The photographs are taken from impressions.

124. Plaque (copper). pl. 34

Landscape with a water-mill on the left, a group of trees on the right. In the background, a church. The scene is surrounded by a niello-ed border with sprays of flowers, a warrior and a woman with a vase of fruit between, and a monkey.

Unsigned. 46 × 41 mm.

Unrecorded. Royal Cabinet of Coins, The Hague.

Date: XVIIa.

125. Wedding Medal. pl. 37

Obverse. A column divides the scene in two. On the left Christ blesses the marriage of a young couple. The woman holds a palm-branch in her left hand. On the right, the marriage at Cana. Between an outer border of overlapping scales and an inner border of arabesques with various animals, a cherub's head and flowers, the following inscription: Alst Howelik Erbar Van Jungelii Wert Beleft Vor Wachten Met gedult De Her Sin Segen Geft. At the top, a conventional flower.

Reverse. In front of a cottage supported by two trees Eve, almost naked, with a child on her lap, stirs a pot on a fire. In the left foreground, a pig. Between an ovolo and a roped border, a pig within foliate scrolls and the following inscriptions: efa. gi sit ge-

schapen. um. De. Warrelt. te. vormeren. Doe. alle. u. Dingen. tot. godes. erren. – Min swin ieti fol syn buk fol.

Unsigned. 46 × 56 mm.

Revue belge 1905, p. 450, pl. XII, 2; Numism. Exh. (Amsterdam 1946) no. 601. Private Collection.

Date: XVIIa, not much later than 1608 on account of the bad Dutch.

The left representation on the obverse is based on a print by J. Saenredam after Goltzius (Bartsch 86). The representation on the reverse is based on a print of 1583 by J. Sadeler after M. de Vos (Wurzbach I, 7), published in the series Boni et Mali Scientia (Thesaurus Sacrarum Historiarum, Antwerp, G. de Jode, 1585, no. 49).

126. WEDDING MEDAL. pl. 38

Obverse. A couple with clasped hands standing in a garden. In the distance, a landscape with water and a church. Above, a heavenly light. Inner border inscribed: Hout daer Jongvrou die ick bemin En anders gheen, Daer is min trou mijn Hert en sin Naest GODT alleen. Above and below, a conventional flower. Outer niello-ed border engraved, above, with a female figure whose limbs end in foliage and flowers; below, with Cupid holding a bow and an arrow. The feet of Cupid end also in foliate sprays. On the left, a rabbit seen from the back; on the right, another rabbit seen front-view.

Reverse. In a lofty hall, the marriage at Cana. Inner border inscribed: Door GODES Wet is ingeset het soete paren. Op Canaans feest is hij geweest int echts vergaeren. Above and below, a conventional flower. Outer niello-ed border engraved, above, with a Bacchic figure whose feet end in foliage and flowers; at the sides, Venus and Ceres; below, Cupid sitting on his quiver.

Unsigned. 64 mm.

A.O. van Kerkwijk: Tijdschrift 1909, p. 98, pl. III, I; Numism. Exh. (Amsterdam 1946) no. 604. Royal Cabinet of Coins, The Hague.

Date: XVIIa.

127. WEDDING MEDAL. pl. 38

Obverse. A pair with clasped hands standing in a building of which only four columns are visible. Above, a heavenly light. Inner border inscribed: Hout daer Jonckvrou. Die ick bemin. En anders gheen, Daer is mijn trou Mijn hart en sin. Naest GODT aleen. Above and below, a conventional flower. Outer niello-ed border engraved with two coats-of-arms, two sprays of foliage and flowers with two stags between.

Reverse. In a lofty hall, the marriage at Cana. Inner border inscribed: GODT, door sijn wet heeft ingeset het soete paeren, op Canaans feest Is hi geeweest Int Echts vergaeren. The words are separated by six conventional flowers. Outer niello-ed border engraved with two medallions of a phoenix and a dog, two harpies whose bodies end in foliage and flowers, and a human figure whose hands and feet end in similar sprays.

Unsigned. 60 mm.

Unrecorded. Private Collection.

Date: XVIIa.

128. WEDDING MEDAL. pl. 38

Obverse. A couple with clasped hands standing in a garden. In the distance, mountainous landscape with buildings. Above, a heavenly light and the Holy Ghost. Inner border inscribed: Hout daer Jongvrou Die ick bemin En anders geen, Daer is mijn trou, Mijn hert en sin Naest GODT alleen. Between the words, four conventional flowers. Outer niello-ed border engraved, above, with Cupid aiming his arrow; below, with two putti holding wreaths and leaning on a skull; on the sides, with a heart, all enclosed within foliage and flowers.

Reverse. In a lofty hall, the marriage at Cana. Inner border with similar inscription to that of the reverse of no. 126. Between the words, four conventional flowers. Outer niello-ed border engraved, above, with an angel blowing a trumpet; at the sides and below, with female figures symbolizing Faith, Hope and Charity, all enclosed within foliage and flowers.

Unsigned. 64 mm.

Unrecorded. Private Collection.

Date: XVIIa.

129. 1614. WEDDING MEDAL OF M. HUYBRECHTZ. AND A. HAVICKX. pl. 39

In a cartouche of supple scrollwork enriched with drapery, fruit, a legend and four compartments with erotic emblems, an inscription and the date 1614.

Unsigned. 67 × 48 mm.

O. Reynard: Ornements des anciens Maitres du XV–XIX siècle (Paris 1864) pl. 45. Whereabouts unknown.

The photograph is taken from the reproduction in Reynard who attributes the medal to Janssen.As that master was born in 1605, this attribution cannot be right. We consider that Van den Hecken was the maker.

130. WEDDING MEDAL. pl. 39

Obverse. Adam and Eve standing with clasped hands under a group of trees. On the right, two rabbits, one front-view, the other from the back. In the distance, the creation of Eve. At the top, a heavy cloud through which a heavenly light with the name of Jehovah is shining. Narrow border with, above and below, a scroll.

Reverse. Cartouche of supple scrollwork enriched with a mask and bunches of fruit. In the cartouche the following inscription: Den Mensch op Aard dient nut gepaard, sprack Godes Stem, Daarom schiep hij een wyt Zijn Sij en gaff se hem.

Unsigned. 60 × 45 mm.

Unrecorded. Rijksmuseum, Amsterdam; Royal Cabinet of Coins, The Hague.

Date: XVIIa.

131. WEDDING MEDAL (lozenge-shaped). pl. 39

Obverse. In an oval panel, similar subject to that on no. 130, but in reverse, without the name of Jehovah and with other minor differences. Narrow border enriched with a mask. The corners show a cherub's head, two angels, one seen in front, the other from the back, and a bunch of fruit.

Reverse. Similar cartouche to that on no. 130 with the following inscription: den mens op aerd dient nudt gepaert, sprack goodes stem, daerom schiep hij een wt sijn sij en gaf se hem.

Unsigned. 85 × 83 mm.

Unrecorded. Private Collection.

Date: XVIIa.

The angels on the obverse are copied from the frontispiece of Van den Hecken's Konstbuechlein den Goldschmieden dienstlich, of 1608.

132. WEDDING MEDAL (lozenge-shaped). pl. 39

Obverse. Circular medallion showing a couple with clasped hands standing before a balustrade. They support two hearts with floral branches, bound by a chain from which a lock is suspended. Between the pair death rises out of the ground with a key to unlock the chain. On the right, columns forming part of a portico. Above, a mass of clouds through which a heavenly light is shining. In the background, a church. Legend: daer deen in dander hart Door Liefd geslooten wart, Siet men veel vreuchde spruyten. Druck angst of lijden groot Niet anders als de doot kan tselve weer ontsluyten. The corners show, in niello, a phoenix, two stags pierced by arrows and a winged heart, within supple scrolls and floral sprays.

Reverse. In a laurel-wreath, the following inscription: Hout daer Joncvrouw Die ick bemin En Anders gheen, Daer is mijn Trouw mijn hart En Sin Naest Godt Alleen. The corners show, in niello, two clasped hands holding a heart, burning torches and a pelican, within supple scrolls and floral sprays.

Unsigned. 60 × 60 mm.

Frederiks: Penningen, p. 90, ill. 106, 107; Numism. Exh. (Amsterdam 1946) no. 602. Private Collection.

Date: XVIIa.

133. WEDDING MEDAL (lozenge-shaped; not illustrated)

Similar to no. 132, but the couple stands before a portico.

Unsigned. 65 × 65 mm.

Dirks Rep. I, 894; Annual Report Rijksmuseum (Amsterdam 1894) p. 56; Cat. Kon. Oudh. Genootschap, p. 13, pl. I, 1. Rijksmuseum, Amsterdam; Koninklijk Oudheidkundig Genootschap, Amsterdam.

The example of the Kon. Oudh. Genootschap bears the names of C. Quina and J. Mersier, and the date 1619; that of the Rijksmuseum, the names of Frans van Limborch and Geertruydt Bisschop, and the date 1623.

134. WEDDING MEDAL (octagonal). pl. 40

Obverse. A couple with clasped hands standing before a large house. Above, a mass of clouds through which a heavenly light is shining. Border of scrollwork.

Reverse. Legend: Hout daer Joncvrow die Ick Bemin en anders gheen, daer is mijn trou, mijn Haert en Sin naest godt alleen.

Unsigned. 39 × 32 mm.

Unrecorded. Royal Cabinet of Coins, The Hague.

Date: XVIIa.

135. WEDDING MEDAL. pl. 40

Obverse. Spiritual Marriage. Christ, holding a cross in His left hand, extends His right to a woman symbolizing Faith. They are surrounded by clouds, from which a number of angels emerge. Above, God the Father and the Holy Ghost.

Reverse. A priest solemnizing the marriage of a couple standing between two curtains. Above, the Holy Ghost.

Unsigned. 80 × 65 mm.

Numism. Exh. (Amsterdam 1946) no. 614. Private Collection.

Date: XVIIA.

136. 1624. WEDDING MEDAL (the rim gilt). pl. 40

Obverse. In a lofty hall the marriage of Tobias and Sarah is blessed by an old priest. Three persons watch the scene behind the main group. In exergue: Tobias 7 cap. Two borders: one of ovolos, the other with the following inscription: HOUDT DAR JONCFROW DE ICK BEMIN DAR IS MIN TROW MIN HERDT EN SIN NAST GODT ALLEN 1624. Above and below, a conventional flower.

Reverse. Beneath a big tree two lowers are seated. In the background, a landscape with a church. Two borders: one of ovolos, the other with the following inscription: Wij Twe Allein Spellen Serfein Ende Macken ons Dus Gemein. Above and below, a conventional flower.

Unsigned. 63 mm.

Thewalt Sale (Cologne 1903) no. 911a; Private Collection.
Numism. Exh. (Amsterdam 1946) no. 613.

The scene on the reverse is based on a print by Cl. J. Visscher.

137. 1636. WEDDING MEDAL (gold). pl. 40

Obverse. Christ blesses the wedding of a couple standing with clasped hands in a lofty room. On the right, in a corner, the wedding-banquet. On the left, a servant bringing a pastry in the shape of a swan. Below, a cartouche with the following inscription: Guilbert de Flines en Rebecca de Wolf getrout A° 1636 den 20 April. Legend: Twee harten die oprecht, in Liefde wel vernoecht: Bestaen haer trow in echt, den hemel t'samen voecht.

Reverse. Rebecca hands her pitcher to Eleazer who is standing near a well under a tree. Eleazer's servants and camels, and two women are seen on the left. In the far distance, a town. Legend: Van nahor recht haelt Abrams knecht, Sijns heeren Soon een vrou: Rebecka de reine, vindt haer bij de fonteine, die Isack trouwen sou. Above, a conventional flower.

Unsigned. 55 mm.

A.O. van Kerkwijk: Tijdschrift 1911, p. 203. Rijksmuseum, Amsterdam.

This medal is ascribed to the master with some hesitation, on account of the conventional flower only. It is the only medal on which a cartouche is engraved beneath the representation on the obverse, a caracteristic feature of the medals by the monogrammist AB. Moreover the latter made a similar medal described under no. 162. It is, therefore, possible that the anonymous AB was also the author of this medal.

138. HANDLES OF FORK AND KNIFE. pl. 41

A. Obverse. Decorated with two panels enclosed within beaded borders. The upper panel depicts Susannah and the Elders; the lower panel, a female figure symbolizing Charity. Between the panels, niello ornament showing an angel, foliage and fruit. The pierced niello-ed top is engraved with a figure symbolizing Aqua.
Reverse. Similar composition. The upper panel depicts the Trial of the Elders; the lower panel, a female figure symbolizing Hope. Between the panels, niello ornament showing an angel holding fruit and a corn-ear. The top is engraved with a figure symbolizing Terra. Moulded finial. Engraved on the sides: Anna Engelbrecht. A Dieu Seul honneur.

B. Obverse. Similar composition. The upper panel depicts the Accusation of the Elders; the lower panel, a female figure symbolizing Prudence. Between the panels, niello ornament showing an angel holding a bunch of fruit. The pierced niello-ed top is engraved with a figure symbolizing Ignis.
Reverse. Similar composition. The upper panel depicts the Lapidation of the Elders; the lower panel, a female figure symbolizing Faith. Between the panels, niello ornament showing an angel holding a bunch of fruit. The top is engraved with a figure symbolizing Aer. Moulded finial. Similar engravings on the sides.

Unsigned. L. 110 mm.
Unrecorded. Private Collection.
Date: XVIIa.

139. HANDLES OF FORK AND KNIFE. pl. 41

The four sides are engraved, above, with Abraham's Sacrifice and three other scenes of the book of Genesis; below, with female figures symbolizing Faith, Hope, Charity and an unidentified figure. The pierced niello-ed tops are engraved with putti blowing a horn, squirrels and foliage. On the sides is engraved: Pieter Nachtegael; Daniel Nachtegael.

Unsigned. L. 75 mm.
Unrecorded. Private Collection.
Date: XVIIa.

140. HANDLES OF FORK AND KNIFE. pl. 41

A. Obverse. Decorated with two panels. The upper panel depicts a couple with clasped hands, blessed by Christ. The woman holds a palm-branch in her left hand. Beneath: MATH. 9 CAP. The lower panel shows a female figure symbolizing EENDRACHT. Between the two panels and between the lower panel and the blade, conventional foliage and flowers in niello. The pierced niello-ed top is decorated with conventional foliage and flowers, between which are engraved two cherubs sitting on dolphins and holding a medallion of two clasped hands enclosing a heart. Moulded finial.
Reverse. Similar composition. The upper panel is engraved with a representation of the marriage at Cana and inscribed: IOAN 2 CAP.; the lower with a female figure symbolizing MAETICHE(it). Between the lower panel and the blade, conventional foliage and flowers; between the two panels, similar decoration with two rabbits,

all in niello. The top is ornamented with conventional foliage and flowers, between which are engraved a female mask, a squirrel and a winged hour-glass. On the side is engraved: Janneken Por 1611.

B. Obverse. Similar to the obverse of A. The panels depict Tobias and his wife, praying in the nuptial chamber (Tobi. 8 Cap), and a female figure with illegible inscription. Reverse. Similar to the reverse of A. The panels depict Rebecca handing her pitcher to Eleazer (Gen. 20 Cap.), and a female figure also with illegible inscription. Moulded finial. On the side is engraved: Johanna Landryv.

Unsigned. L. 108 mm.

Unrecorded. Private Collection.

Date: XVIIa.

141. HANDLE OF A KNIFE. pl. 41

Obverse. Decorated with two panels. The upper panel depicts Susannah and the Elders, and is inscribed: Susanna; the lower panel shows a female figure symbolizing Charity. Between the two panels and between the lower panel and the blade, conventional foliage and flowers in niello. The pierced niello-ed top is decorated en suite with, in the middle, a medallion of a pelican in her piety.

Reverse. Similar composition. The upper panel is engraved with the Lapidation of the Elders (Susanna 5); the lower panel shows the figure of Spes. Similar niello-ed decorations, The medallion of the top is engraved with two clasped hands holding a heart. Moulded finial. On the side is engraved: Margrita Focquedeis 1607.

Unsigned. L. 110 mm.

Unrecorded. Private Collection.

Date: XVIIa.

142. 1601. HANDLE OF A KNIFE. pl. 41

Obverse. Decorated with two panels. The upper panel depicts Lot and his Daughters (Gen. XIX); the lower panel, a female figure symbolizing Faith. Between the panels, niello ornament composed of a mermaid enclosed within floral sprays. Between the lower panel and the blade, niello ornament of a vase with conventional flowers. The pierced niello-ed top shows a small oval panel with the initials IHS, a cross and three nails, supported by two fantastic animals; further two putti, two snails and conventional flowers.

Reverse. Similar composition. The upper panel depicts Abraham's Sacrifice (Gen. XXII); the lower panel, a female figure symbolizing Prudence. Between the panels, niello ornament composed of two parrots between floral ornament. Between the lower panel and the blade, niello ornament consisting of a cherub's head and conventional flowers. The top shows an oval panel engraved with a heart under a coronet, supported by a rabbit, a boy riding a goat, a merman, a mermaid and conventional flowers.

Engraved on the sides: Margaretha de Raet. Anno 1601. Den 7 Octobris.

Unsigned. L. 98 mm.

Unrecorded. Private Collection.

143. HANDLES OF KNIFE AND FORK. pl. 41

A. Obverse. Decorated with two panels. The upper panel depicts King Belshazar at table (Daniel 5). Inscribed on the wall in reverse: Mane Thetel Pharis. The lower panel shows a man and a woman standing on either side of a fountain. An angel pours water over their hands. Inscribed above: manus manum lavat; below: Ephes. V. Between the panels, niello floral ornament. Between the lower panel and the blade, a beaded band. The pierced niello-ed top is decorated with a figure symbolizing Aqua, surrounded by floral ornament. Above, a cherub's head.
Reverse. Similar composition. The upper panel is engraved with the Delivery of Daniel from the lions' den (Daniel 6). The lower panel shows a young man holding a rose; on the left, death. Inscribed above: fui non sum; es non eris; below: Psalmus CVI. In the top, the figure of Terra. Engraved on the side: Stijntgen Boelen.

B. Obverse. Similar composition. The upper panel is engraved with Nebucadnezar and the men in the furnace (Daniel 3). The lower panel shows the Fall. Inscribed above: per peccatum mors; below: Genes. IV. In the top, the figure of Ignis.
Reverse. The upper panel is engraved with a vision of Daniel (Daniel 7). The lower panel shows Ceres and Bacchus. Inscribed above: sine cerere et baccho; below: friget Venus. In the top, the figure of Aer. Engraved on the side: Stijntgen Boelen.

Unsigned. L. 100 mm.

Exh. Leiden 1935, no. 157. Private Collection.

Date: XVIIa.

The representation of the upper panel of the obverse of A is based on print 230 of the Thesaurus Sacrarum Historiarum; of the lower panel, on a print by Sadeler, copied by De Bry (Guilmard pl. 132; Jessen I, 113).

FOLLOWERS OF ABRAHAM VAN DEN HECKEN

1. THE MONOGRAMMIST AB

A number of works, mostly medals, have between the beginning and the end of circular legends a star with a dot in the middle. Only one of these is signed, a tazza of 1635 (no. 171), with the signature Ab. Of the medals some are engraved, others cast in imitation of engraving. On grounds of style and technique or certain other features such as a signature, the type of the letters, the treatment of buildings and windows, the similarity of the representation or the application of a cartouche, we have added certain other works to the group. Only three pieces are signed with the initials AB, but each in a different manner. A cast medal of 1611, the earliest piece (no. 144) is signed AB in conjoint capitals; a case for a wedding medal of 1632 (no. 154): Ab in conjoint script letters; the tazza mentioned above: Ab in conjoint gothic letters. Notwithstanding the differences in signature, we presume all these works were made by the same hitherto unidentified master. That he worked in Amsterdam is proved by the Amsterdam medal of 1611 and the tazza of 1635. That he worked in the same period as Abraham van den Hecken, the first half of the 17th century from about 1611 – 1636, and in a

similar manner is proved by all his works. A search for this master and for Van den Hecken in the Amsterdam archives had no result. As in the case of Van den Hecken we are thrown on the extant works to guide us to a solution of the problem AB. In view of the often striking similarity of style of the two masters, it seems not impossible that Abraham van den Hecken and AB were one and the same person and that Van den Hecken signed some of his works with the first letters of his Christian name. That the b is in two cases a minuscule supports this view. But, with few exceptions, the works by Van den Hecken are somewhat finer and show a difference in treatment of certain details as e.g. the clouds, which points to the existence of two masters, of whom Van den Hecken was the elder and more talented, AB perhaps his pupil and later his partner. That there existed in any case a close relationship between them is obvious from all their works, and is especially demonstrated by no. 137 of Van den Hecken and no. 162 of AB, the obverses of which show similar compositions, groups of persons and lettering. The problem will remain unsolved until a fully signed work of AB is discovered. We have assumed that there were two masters and accordingly dealt with their works in two groups.

144. 1611. Lozenge-shaped Medal of the Rhetorical Chamber: De Witte Lavendelbloem, at Amsterdam. pl. 42

Obverse. Within a border of overlapping scales, Charity seated with two children on her lap. Faith and Hope support a wreath above her head. On either side, white lavender blooms. Inscription: Uyt levender Jonst.

Reverse. Within a similar border, the date 1611 and the name of the member: IAQVES VERBEECK.

Signed: AB in a heraldic shield. 59 × 59 mm.

D. C. Meyer Sale (Amsterdam 1910) no. 494, pl. III. Private Collection.

Cast in imitation of engraving.

The Chamber was founded in Amsterdam in 1585 by refugees from Antwerp.

145. Mounting of a Bible. pl. 42

The cover has eight mounts on either side, consisting of pierced scrolled and floral ornament enriched with masks and drapery. The central panels show the figures of Faith, Hope and Charity on one side, on the other a marriage blessed by Christ. The clasps are engraved with a representation of King David playing the harp. Inscribed: Suzanna de Mares.

Unsigned. 180 × 120 mm.

Cat. Municipal Museum "De Lakenhal" (Leiden 1951) no. 159. Municipal Museum "De Lakenhal", Leiden.

The Bible was printed in Leiden in 1611. The mounts were made about the same time by AB, on account of the similarity to no. 144. The Frisian Museum, Leeuwarden, possesses two miniature plaques similar to the central panels of the Bible, one of which is reproduced under no. 145a.

146. 1615. Medal of the Rhetorical Chambre: De Witte Lavendelbloem, at Amsterdam (bronze-gilt). pl. 42

Obverse. Oval panel of Faith, Hope and Charity, similar to nos. 144 and 145, enclosed

within a band inscribed: WT LEVENDER IONST — DE BRABANTSE CAMER, and a border of pierced scrollwork enriched with the figures of Minerva, Mercury, a woman reading and the arms of Amsterdam.
Reverse. Within a similar border – the arms of Amsterdam are replaced by a cherub's head – a panel inscribed: Gerrit Brandt a. 1615.
Unsigned. 48 × 38 mm.
De Vries en de Jonge, pl. VI, 3. Coll. Beelaerts van Blokland, The Hague.

147. LOZENGE-SHAPED WEDDING MEDAL. pl. 43
Obverse. Circular medallion showing in the foreground a couple with clasped hands. They support two hearts with floral branches, bound by a chain from which a lock is suspended. Between the pair Death rises out of the ground with a key to unlock the chain. On either side, houses. In the distance, a castle. Two cherubs supporting a wreath and flowers fly above the pair. Legend: HOVT DAER IONCFROV. DIE ICK BEMIN . EN ANDERS GEEN, DAER IS MYN TROV, MYN HERT EN SIN, NAEST GODT ALLEEN. The corners show, in niello, a phoenix between C-scrolls and flowers, two stags, and a winged heart between floral sprays.
Reverse. Within a laurel-wreath, the following inscription: Daer t een in t ander hert Door liefd gesloten wert, Siet men veel vreuchde spruyten. Druck angst noch lijden groot, Niet anders dan de doot Can tselfden weer ontsluyten. The corners are decorated, in niello, with two clasped hands holding a burning heart, burning torches and a pelican, all within floral sprays.
Unsigned. 64 × 64 mm.
Numism. Exh. (Amsterdam 1946) no. 610. Rijksmuseum, Amsterdam; Private Collection.
Date: XVIIa.
Cast in imitation of engraving.

148. 1618. LOZENGE-SHAPED WEDDING MEDAL. pl. 43
Obverse. Similar to that of no. 147, with minor differences.
Reverse. Similar to that of no. 147; the laurel-wreath is replaced by a border of overlapping scales. Legend in Dutch and French. On the edge is engraved a cypher and Anno 1618.
Unsigned. 64 × 64 mm.
Unrecorded. Royal Cabinet of Coins, The Hague.

149. LOZENGE-SHAPED WEDDING MEDAL. pl. 43
Obverse. Similar to that of no. 147, but on the right is a tree instead of buildings, and in the sky one angel with two wreaths instead of two angels holding one wreath.
Reverse. Similar to that of no. 147, but the panel is shaped as a cartouche with scrolls. The laurel-wreath is missing. On the edge is engraved: Jacobus Sael – Maria Brederoe – Anno 1686–Den 28 May.
Unsigned. 57 × 57 mm.
Cat. Royal Cabinet of Coins (The Hague 1903) no. 1378, pl. XXII; Dirks Rep. II, 1944; Amsterdamsch Jaarboekje 1902, p. 42. Royal Cabinet of Coins, The Hague.
We consider the inscription on the edge to be later than the medal which was probably made about the same time as the preceding one.

150. 1623. MEDAL OF D. J. YPELER. pl. 43
Obverse. Coat-of-arms. Legend: David Iansen Ypeler (star with a dot) Lust Verlicht Den Arbeyt (star with a dot).
Reverse. Two squirrels supporting a coat-of-arms which rests in the recess of a crenellated wall. Legend: A° 1616 12 Novembr Begost 1623 13 Mey Gedaen.
Unsigned. 40 mm.
Unrecorded. Private Collection.

151. 1628. WEDDING MEDAL. pl. 43.
Obverse. The wedding spiritual. Christ, holding a cross in His left hand, extends His right to a woman symbolizing Faith. They are surrounded by angel musicians. A heavenly light shines through the clouds. Numerous cherubs fly in the sky. A dove with a wreath descends to earth. Legend: Hout daer Jonckvrouw, die ick bemin en anders geen, Daer is mijn trouw, mijn hert en sin naest godt alleen. Anno 1628 $^{5}/_{27}$.
Reverse. Laban blessing Jacob and Rachel, who stand before him with clasped hands. On the left, a big tree and a house. In exergue: Daniël des Ruelles – Willemtge van Bengevoort. Legend: Doen Laban Rachel stelde aan Jacob's groene sij, Was 's herders ziel vernoeght van al de slavernij. Above, star with a dot.
Unsigned. 62 × 49 mm.
Cat. Royal Cabinet of Coins (The Hague 1903) no. 598, pl. VII; Médailles Wallonnes I, pl. I. Royal Cabinet of Coins, The Hague.
The marriage of Daniël des Ruelles and Willemtge van Bengevoort was solemnized in the Walloon Church at Amsterdam.

152. WEDDING MEDAL. pl. 44
Obverse. From the prostrate Adam Eve rises, her hands folded in adoration. In the foreground, a rabbit; on the right, a dog. A wooded landscape forms the background. A heavenly light with the name of Jehovah shines over the scene. Legend: SIET MYN SCHEPPER UYT VLEES EN BEEN SCHEPT TWEE TOT EEN. Above, conventional flower.
Reverse. A family sits at a table. In the foreground to the left, the grandmother with a little girl standing opposite her. On the right, the grandfather with a little boy. A birdcage hangs from the ceiling. Legend: TIT.V.WIF.SAL.GELIC.WESEN.IN.V.HVIS.SEER. VERBLIT.DEN.WINSTOK.WTGELESEN.DIE.VRVCT.DRAGT. Above, a star with six rays.
Unsigned. 57 mm.
Unrecorded. Private Collection.
Date: XVIIA.
The representation on the obverse is based on a print by Corn. Cort after F. Zuccharo (Wurzbach 83; Le Blanc I; Bierens de Haan I).

153. WEDDING MEDAL (rim silver gilt). pl. 44
Obverse. Similar representation as on no. 152, but in reverse. Legend: Siet min Schepper uyt Vlees en Been schept twee tot een. Above, star with a dot.
Reverse. Similar representation as on no. 151, but in reverse. Legend: Nu danderde

Adam geeft zyn Eva nae den geest syn trouw: Juyght hemels Choor en viert haer Bruylofst feest. Above, star with a dot.

Unsigned. 63 mm.

A.O van Kerkwijk: Tijdschrift 1909, pl. III, 7; Cat. Hess (Frankfurt 1908) no. 1632. Private Collection.

Date: XVIIA.

154. 1632. CASE FOR WEDDING MEDAL. pl. 44

Cover. A couple with clasped hands stands before a portico. Above, the Holy Ghost. Inscribed between four concentric circles: GODT HEEFT GEFOGT TESAEM ONS BEIDEN. DAROM SAL ONS GEEN MENSCHE SCHEIDEN. *Anno 1632.*

Bottom. The marriage at Cana. The wedding-guests are seated at an oblong table, the bride in the centre under a canopy. On the left, a servant with a glass; on the right, another servant with a dish. In the foreground, a pitcher. Inscribed between four concentric circles: GELICK GY O HERE TOT CANA IN GALILEA FIN. ALSO WILT TOT ONSER EHR ONS WATER OCK MAEKEN TOT WIEN.

Signed: Ab Fc. H. 15 mm.; Diam. 59 mm.

Unrecorded. Private Collection.

The three small persons of the reverse are copied from a print by H. S. Beham (Bartsch 23).

155. CASE FOR WEDDING MEDAL. pl. 45

Obverse. Similar representation to that on no. 94, but in reverse. Legend: Door hoop, geloof in liefd gesticht, van deucht geleydt, aen trouw verplicht; in wil vereent, in wensch vernoecht, tot doot ons leevens acker ploecht. Above, star with a dot.

Reverse. In a wooded landscape under a big tree Laban has joined the hands of Rachel and Jacob, and blesses them. On a scroll forming a cartouche below, the following inscription: Doen Laban Rachel stelde aen Jacobs groene sij, Was 's herders ziel vernoeght van al die slavernij.

Unsigned. 43. mm.

Frederiks: Penningen, p. 90, ill. 109. Private Collection.

Date: XVIIA.

For the obverse, see pl. 1, B; nos. 94, 191 and 192; for the reverse, nos. 151 and 156.

156. WEDDING MEDAL. pl. 45

Obverse. Jacob and Rachel, surrounded by their flocks, embrace each other. A number of shepherds and a shepherdess watch the scene. Rocky landscape background. Legend: Als Jacob Rachel vind soo drenckt hij t vee met lust, En gaet bij Laban thuys en neemt aldaer sijn Rust. Above, star with a dot.

Reverse. Laban blessing Jacob and Rachel, who stand before him with clasped hands. On the left two men stand in the entrance of a house. In the far distance on the right, a large building. Above, a blank coat-of-arms; below, a blank cartouche. Legend: Doen

Laban Rachel stelde aen Jacobs groene sij, was s herders ziel vernoecht van al de slaverni.

Unsigned. 64 mm.

Unrecorded. Royal Cabinet of Coins, The Hague; Coll. Van Beresteyn, Vierhouten.

Date: XVIIA.

157. WEDDING MEDAL. pl. 45

Obverse. Christ blesses the marriage of a pair standing with clasped hands on a terrace. Above, a mass of clouds through which a heavenly light shines. A dove with a wreath is descending to earth. On the left, a large building. The scene is surrounded by a scroll forming a cartouche beneath. Legend: Twee hartten die oprecht, in lieffde wel vernoecht, Bestaen haer trouw in echt, den heemel t' samen voecht.

Reverse. Seven female figures symbolizing the Virtues. In a heavenly light, a cherub with a crown and palm-branch. Legend: Door hoop geloof in liefdt gesticht, van deucht geleydt aen trouw verplicht, in wil vereent, in wensch vernoecht, tot doot ons leevens acker ploecht. Above, star with a dot.

Unsigned. 62 mm.

Numism. Exh. (Amsterdam 1946) no. 608. Private Collection.

Date: XVIIA.

Cast in imitation of engraving.

Similar representations on a medal-case in the Victoria and Albert Museum, London.

158. WEDDING MEDAL. pl. 46

Obverse. A man and a woman standing with clasped hands on either side of an altar upon which lies a Bible. Above, a heavenly light and a dove with a wreath. Below, a cartouche for the names. Legend: Houdt daer Ionckvrou, die ick bemin en anders geen, Daer is mijn trou, mijn hert en sin naest Godt alle.

Reverse. Above, two clasped hands emerging from clouds, holding two flaming hearts in a heavenly light. The hands are joined by a rope, the ends of which are held by Cupid and Death. The latter menaces Cupid, behind whom stands a burning torch, with an arrow. Between Cupid and Death, a coffin. Legend: Waer d'een in d'anders hert Door lieffd geslooten wert, Siet men veel vreuchgden spruyten. Druck anckst noch lijden groot, niet anders als die doot kant t'selve weer ontsluyten. Above, star with a dot.

Unsigned. 65 mm.

Unrecorded. Royal Cabinet of Coins, The Hague.

Date: XVIIA.

Cast in imitation of engraving.

159. WEDDING MEDAL. pl. 45

Obverse. Similar representation to that on the obverse of no. 157. Legend: Twee harten die oprecht in liefde wel vernoecht bestaen haer trouw in echt, den heemel t'samen voecht. Above, star with a dot.

Reverse. Four panels of supple scrollwork. The upper panel shows two clasped hands

holding a heart from which flowers rise; the left is engraved with a representation of the meeting of Jacob and Rachel near a well; the right, with a representation of Susannah and the Elders; the lower panel is left blank for an inscription. Between the panels, various symbols of love.

Unsigned. 53 mm.

Unrecorded. Teyler's Foundation, Haarlem.

Date: XVIIA.

Cast in imitation of engraving.

160. WEDDING MEDAL. pl. 46

Obverse. Christ blessing the marriage of a couple standing in a lofty hall. On the left, a man with a staff. Legend: hout daer Jonckurouw die ick bemin en anders geen. Daer is mijn trouw mij hart en sin naest Godt alleen. Above, star with a dot.

Reverse. The marriage at Cana, similar to the reverse of no. 403. Legend: Blift altyt delijent in Godts Wort Sonder Slapen daer Christus Is present Van V Water Wijn Sal maken.

Unsigned. 60 mm.

Van Stockum's Sale (The Hague 1944) no. 765. Private Collection.

Date: XVIIA.

Cast in imitation of engraving.

The figures on the obverse are similar to those on no. 161.

161. WEDDING MEDAL. pl. 46

Obverse. Christ blessing the marriage of a couple standing in a lofty hall. Legend: LIEFDE EN VREDE.TROV MEDE IS MYN WENSCHEN.WAT GODT TE SAMEN VOECHT EN SCHEYDE GEEN MENSEN. Above, a star.

Reverse. A man proposing and offering a wedding medal to a girl who sits at a table in a room, on the wall of which hangs a picture of the marriage at Cana. Legend: O SCHOON IONCVROV ONTFANGT MYN TROV WEYGERT DVS NIET GHY SYT MYN SIN NAEST GODT ALLEEN ICK V BEMIN. Above, conventional flower.

Unsigned. 62 mm.

Unrecorded. Private Collection.

Date: XVIIA.

The figures on the obverse are similar to those on no. 160.

162. WEDDING MEDAL (gold). pl. 48

Obverse. Christ blesses the marriage of a couple standing with clasped hands in a portico. On the left, an old man standing at the entrance of a house. In the background, vista of a park with a fountain and a pair of lovers seen from the back. Below, a cartouche with the following inscription: Jan Glimmer ende Johanna Corver, Getrouwt den 22 Maert 1682. Legend: Twee harten die oprecht, in Liefde wel vernoecht: Bestaen haer trow in echt, den heemel t'samen voecht.

Reverse. The marriage at Cana. The wedding-guests are seated at a table in a lofty room, Christ and Mary in the foreground. On the right, a servant with a jar. In the background, a portico with a gallery on which three musicians are seen. Legend: De waere bruyloft god is Christus heer der heeren: Die droefheyds watren kan in vreughdewijn verkeeren. Joan. C. 2. Above, star with a dot.

Unsigned. 55 mm.

Annual Report Royal Cabinet of Coins (The Hague 1939). Royal Cabinet of Coins, The Hague.

The medal must have been made in the first half of the 17th century, and was re-used in 1682.

163. WEDDING MEDAL (border silver-gilt). pl. 47

Obverse. The marriage spiritual. In the centre of a lofty hall Christ, treading upon Death and holding a large cross in his left hand, clasps the hand of a female figure symbolizing Faith. She holds a chalice in her left hand. An angel supports a wreath above her. Behind her, Charity and Hope. Above, a heavenly light with the name of Jehovah. In the background, a group of men among whom Moses is recognizable. The representation is bordered by a narrow niello-ed band and the following legend: Settet mij gelijck eenen segel op uwe herte ende gelijck eenen segel op uwen arme, want de liefde is sterck gelijck de doot ende yver is vast gelijck de helle. Cantica 86. Above, star with a dot.

Reverse. In a large church the marriage of a young pair is celebrated by an old priest. In the background a number of persons look on. Below, a blank cartouche. The scene is bordered by a narrow niello-ed band and the following legend: huys ende goet erven de ouders maer een vernuftich wijf comt van den heere. pro. 12. een vrint comt totten anderen in der noot maer de man en de wijf veel meer. ecl. 41. Above, star with a dot.

Unsigned. 66 mm.

Numism. Exh. (Amsterdam 1946) no. 609. Private Collection.

Date: XVIIA.

Cast in imitation of engraving.

164. WEDDING MEDAL (not illustrated).

Similar to no. 163, with minor differences.

Unsigned. 62 mm.

A.O. van Kerkwijk: Tijdschrift 1909, pl. IV, 8. Royal Cabinet of Coins, The Hague, and many others.

Date: XVIIA.

Cast in imitation of engraving.

165. WEDDING CASKET. pl. 47

Rectangular with arched lid, standing on four ball feet. The four open-work sides of the body are decorated with foliage, flowers and drapery, enclosing eight medallions cast in imitation of engraving and representing allegorical female figures. The lid is decorated

in the same style and is enriched with one large medallion of Charity, and four small ones representing Faith, Justice, Fortitude and Hope. Scroll handle.

Marks: illegible. H. 98 mm.; L. 118 mm.

Unrecorded. Private Collection.

Date: XVIIA.

In view of the style and technique we consider that the master AB was the maker of this fine casket; it was certainly made by a master who used the same style and technique.

166. 1631. WEDDING MEDAL. pl. 48

Obverse. A couple with clasped hands stands before a portico. Above, the Holy Ghost. Inscribed between six concentric circles: Godt Heft Ghevoget thosamen Uns Beiden, Darum Sal Uns Gheen Mensche Scheden ANNO DOMINI 1631. Above, star with six rays.

Reverse. The marriage at Cana. The wedding-guests are seated at a circular table in a screened-off part of a church-like hall, the bride in the centre under a canopy, Christ on the left. Behind Him, a servant filling the pitchers. On the right, a woman with a pitcher and a jar. In the foreground, a youth carrying a basket, and a dog with a bone. From galleries several persons are watching the scene. Inscribed between six concentric circles: Gelick Ghi O Heer hept Ghedan tot Chana yn Ghalilin Soo weilt tot Uweer Eeer Oock Maaken Unsr Waater tot Wyn. Above, star with six rays.

Unsigned. 59 mm.

A.O. van Kerkwijk: Tijdschrift 1909, pl. IV, 3; Numism. Exh. (Amsterdam 1946) no. 605. Private Collection.

The scene on the reverse is based on a print of De Gheyn's Passion Series engraved by his pupil Zacharias Dolendo after Karel van Mander (Passavant III, 162–175). Part of the scene, the Lord's Supper, is replaced by a print by H. S. Beham, depicting the marriage at Cana (Bartsch 23). See no. 53.

167. WEDDING MEDAL. pl. 48

Obverse. A couple with clasped hands standing in a landscape. In the foreground, a dog. In the background on the left, a village towards which a couple on the right walks. Above, a heavenly light with a dove holding an olive-branch. Legend: GODT.HEFT GEVOECHT.TE SAMEN VNS BEIDEN. DARVM SAL VNS GEN MINSCHE SCHEIDEN. Above, star with six rays.

Reverse. Blank coat-of-arms. Above, a rosette.

Unsigned. 48 mm.

Unrecorded. Royal Cabinet of Coins, The Hague.

Date: XVIIA.

The coat-of-arms is based on a print by Michel Le Blon (Van der Kellen no. 104 or 153).

168. 1632. GOLD WEDDING MEDAL OF S. P. SEM AND M. A. BOUWERS. pl. 48

Obverse. Coat-of-arms. Legend: Op.den.16.en.Septembr.Ao.1582.Troude Syuerdt. Pietersz Sem.en.Maria Arendt. Bouwers.dr.tsamen. Above, star with a dot.

Reverse. Similar coat-of-arms. Legend: Op.den.26en September. Ao 1632. Werden.den.

Gulden. Bruyloft. gehouden. Above, star with a dot. Second legend: Den. 7. Septem. a. 1632 is Syuerdt Pietersz Sem inde heer gerust. Roped mounting.

Unsigned. 55 mm.

Cat. Royal Cabinet of Coins (The Hague 1903) no. 632, pl. VII; Numism. Exh. (Amsterdam 1946) no. 660. Royal Cabinet of Coins, The Hague; Coll. A.O. van Kerkwijk, Doorn.

The mantling of the coat-of-arms is copied from the plaque by Le Blon with the arms of Sandrart (no. 92).

169. WEDDING MEDAL (gold). pl. 49

Obverse. Similar representation to that on no. 157. Legend: Hout daer Jonckvrouw, die ick bemin en anders geen: Daer is mijn trouw, mijn Hart en Sin naest Godt alleen. Above, star with a dot.

Reverse. Young couple standing with clasped hands in a garden. A number of cherubs are depicted on the earth and in the sky. In a heavenly light, a dove with a myrtle-branch. Legend: Jacobus van Zanten en Catharina Langedult In de Echt vergaedert den 25 April A° 1683. Above, star with a dot.

Unsigned. 55 mm.

Dirks Rep. II, 1898; XCIV, 1898; Cat. Teyler's Cabinet of Medals (Haarlem 1909) p. 56. Teyler's Foundation, Haarlem.

The medal was earlier used for another marriage. The original date was probably 1633.

170. RELIGIOUS MEDAL. pl. 49

Obverse. The Circumcision. Christ lies on a table in a large temple. A priest, standing behind the table under a canopy, performs the circumcision. The Virgin stands before him with a cage from which two pigeons fly away. Behind her, Joseph. On the right and the left, many people watching the scene. Six lamps hang from the ceiling. Inscribed: Door den welcken ghij oock Besneden zijt met der besnijdinghe de zonder handen geschiet in de uyt treckinge des Lichaems der zonden des vlesches door de Besnijdinghe Christi. Above, star with a dot.

Reverse. The Baptism of Christ. Christ, only covered with a loin-cloth, stands in the water, his arms crossed. St. John the Baptist, kneeling on the bank of the river and holding a cross in his left hand, pours water on Jesus' head. Rocks and trees on each side. In the clouds, the Holy Ghost. Inscribed: En zijt met hem begraven door den Doop waer door ghij oock met hem opgeweckt zijt. Collosensen: 2 Cap. Vers. 11. 12. Above, star with a dot.

Unsigned. 87 mm.

Unrecorded. Private Collection.

Date: XVIIA.

The representation on the obverse is based on a print by J. Callot (Meaume 83; Lieure 1364); that on the reverse on a print of 1575 by Corn. Cort after Fr. Salviati (Le Blanc 51; Wurzbach 44; Bierens de Haan 56).

171. 1635. TAZZA. pl. 50, 51

In the centre of the bowl is a medallion depicting four gentlemen seated at table, their names engraved above them. The medallion is enclosed within a laurel-wreath and a band inscribed: D Reghenten voor t'weeshuis getrou, Schencken Pieter Intes,

d'Meester vant gebou: Vier Silveren Schaelen wel gemaeckt, voor t'loflyck Timmeren hooch bedaeckt A° 1635 (star with a dot). The border of the bowl is engraved with a band of interlacing strapwork enclosing sprays of flowers. Four foliate sprays are suspended from the band, separated by four birds perched on hills. Baluster stem enriched with strapwork and three brackets alternating with lions' masks. The foot is embossed with strapwork, three cherubs' heads, bunches of fruit and a renaissance border.

Signed: Ab conjoint. 180 mm.; H. 180 mm.

Marks: Amsterdam; D (1635).

Cat. Museum van Oudheden (Rotterdam 1905) no. 1055; Exh. Amsterdam 1950, no. 32; Arti-exh. (Amsterdam 1880) no. 150; Exh. The Hague 1952, no. 25. Museum van Oudheden, Rotterdam.

172. WEDDING MEDAL. pl. 52

Obverse. Similar couple to that on nos. 137 and 162, standing in a portico similar to that on no. 162, but in reverse. In the sky, a dove with a myrtle-branch. Two borders; the inner inscribed with the following legend: Houd Daer Jonckvrou Die ick Bemin, En Anders Gheen, Daer is mijn Trou mijn hart en zin Naest Godt Alleen; the outer, in niello, with sprays of flowers.

Reverse. Charity with two children and a dog, sitting on a terrace. On the right, part of a house. In the sky, an angel with a wreath. In the distance, a church in a landscape. Two borders; the inner inscribed with the following legend: Waer d'een in d'anders hart door liefd gesloten wart, Siet men veel vruchden spruiten. Druck angst noch liden groot, niet anders als de doot cant selve ontsluiten; the outer, in niello, with sprays of flowers.

Unsigned. 65 mm.

Unrecorded. Royal Cabinet of Coins, The Hague.

Date: XVIIA.

173. HANDLE OF A KNIFE. pl. 52

Obverse. Decorated with two panels. The upper panel depicts Susannah and the Elders. Beneath, a cartouche inscribed: Susanna. The lower panel shows a seated male nude with an eagle, probably Jupiter. Between the panels and between the lower panel and the blade, niello ornament composed of C-scrolls with two squirrels. The pierced niello-ed top is decorated with a burning altar, a caduceus and flowers.

Reverse. Similar composition. The upper panel is engraved with Tobias and his wife, praying in the nuptial chamber. Beneath, a cartouche inscribed: tobias. The lower panel shows a seated female nude with a cornucopia, probably Ceres. Between the panels, a vase of flowers and fruit, and two butterflies, executed in niello. Between the lower panel and the blade, conventional foliage and flowers, also in niello. The pierced niello-ed top shows a winged putto with two snails, and conventional foliage and flowers. Moulded knob.

Unsigned. L. 83 mm.

Unrecorded. Private Collection.

Date: XVIIa.

174. Cover of a Magnifying Glass (bronze). pl. 52
Christ healing the blind man who kneels facing Him. Numerous persons are watching the scene. Architectural background. The whole surrounded by a conventional wave-pattern border.
Unsigned. 65 × 47 mm.
Unrecorded. Private Collection.
Date: XVIIA.
Cast in imitation of engraving.

175. Plaque. pl. 52
Oval medallion with a representation of the return of the prodigal son, inscribed below: Lukas 15. Broad open-work border engraved, above, with a violinist and a man inviting a woman to dance; below, with a mask, sprays of foliage and flowers, and animals.
Unsigned. 77 × 45 mm.
Unrecorded. Whereabouts unknown.
Date: XVIIA.
The representation is based on a print by Cr. de Passe after M. de Vos (Franken 1061; Laschitzer 170).
The photograph is taken from an impression.

2. ANONYMOUS MASTER

The silversmith who made the salt described below is unidentified. A similar salt is painted on the picture of 1630 by Thomas de Keyser (Exh. of Dutch Pictures, London 1953, no. 448). It stands on six ball-feet. The portrait is that of a young man of about 30 years. He was probably an Amsterdam master, as De Keyser was established in that town. From the other object on the table we conclude that he was a follower of Adam van Vianen; from the salt, that he worked in the style of De Bry-Van den Hecken. As Lutma the elder was born about 1585, and his eldest son, Johannes, in 1624, they are excluded. Besides a number of partly anonymous Amsterdam masters, the sitter can also be Adam van Vianen's son Christiaen, born in 1598, of whom, hitherto, only baroque works are known. As far we can decipher the marks on the salt described here, the A and V in separate shields do not form Christiaen's signature. We can only conclude that this anonymous master worked in the first half of the 17th century, probably in Amsterdam, that he stood in narrow relationship to Abraham van den Hecken, and that he was an artist of extraordinary taste; his ornamental design and his technique are beyond praise.

176. Salt. pl. 53
Of hexagonal spool form. The flat, projecting, cast base, decorated with six masks between recumbent figures separated by other masks, is supported by three lions bearing heraldic shields. The body is engraved with six oval medallions showing the following representations: 1, Neptune and Triton; 2, Deucalion and Pyrrha; 3, Apollo and the Python; 4, 5, Apollo and Daphne (2×); 6, Jupiter and Io. The panels are bordered by

overlapping scales, and enclosed within elaborate ornamental designs in the style of De Bry. The border of the upper part, containing the receptacle for the salt, matches the base. The receptacle is enclosed within a hexagonal flat border with traces of an engraved landscape.

Marks: Two heraldic shields with the initials A and V. H. 137 mm.

Exh. The Hague 1952, no. 474; Dr. B. Jansen: Mededelingen Dienst van Schone Kunsten 1954 (The Hague) p. 58. S. J. Phillips, London.

Date: XVIIa.

Formerly the salt stood not on three lions but on six ball feet, the traces of which are still visible.

The scenes 2 and 4 are based on prints of Ovid's Metamorphoses by Virgil Solis (Frankfurt 1563), which in their turn are derived from Bernard Salomon. The other scenes are based on prints by P. van der Borcht (Antwerp 1591).

3. THE MASTER(S) OF THE KNIFE-HANDLES

A number of knife-handles are ascribed here to Van den Hecken, to the monogrammist AB and to Le Blon on account of similarity of style to their other works, and their exquisite execution. Other handles, however, though presumably also Dutch, were made by certain other silversmiths in the same style, but without quite the high level of skill of the named artists. They were either pupils or only followers, in particular of Van den Hecken and of the master AB.

177. HANDLE OF A FORK. pl. 53

Obverse. Decorated with a panel representing a female figure symbolizing Concordia. Below, an upright panel of niello ornament consisting of C-scrolls, a mask and floral sprays. The pierced niello-ed top is decorated with a vase of fruit, C-scrolls and floral ornament.

Reverse. Similar composition. The panel is engraved with Prudentia. The upright panel shows a term; the top, a stork. Moulded knob. Engraved on the side: Agnes Wenthujsen.

Unsigned. L. 60 mm.

Unrecorded. Private Collection.

Date: XVIIa.

178. HANDLE OF A KNIFE. pl. 53

Obverse. Decorated with a panel representing David with the head of Goliath. Below, an upright panel of niello ornament consisting of a vase of flowers and drapery. The pierced niello-ed top is decorated with two busts and floral ornament.

Reverse. Similar composition. The panel is engraved with David receiving the bread of the priest Achimelech (I Samuel 21). The upright panel shows a winged herm, scroll-work and floral sprays; the top, two snakes.

Unsigned. L. 78 mm.

Unrecorded. Private Collection.

Date: XVIIa.

179. HANDLE OF A KNIFE. pl. 53
Obverse. Decorated with two panels. The upper panel depicts the Creation of Eve, and is inscribed: Genesis 2. The lower panel shows a seated female figure: Ignis. Between the panels and between the lower panel and the blade, niello ornament representing a winged fantastic figure and a basket of fruit respectively. The pierced niello-ed top is decorated en suite.
Reverse. Similar composition. The upper panel depicts Adam and Eve after the Fall, with death in the background, and is inscribed: Genesis 3. The seated figure on the lower panel is Aer. Similar niello ornaments and top. Moulded finial.
Unsigned. L. 89 mm.
Unrecorded. Private Collection.
Date: XVIIa.

180. HANDLE OF A KNIFE. pl. 53
Both sides are decorated with two panels of unknown scenes and persons, surrounded by niello ornament. The pierced niello-ed top shows similar ornament with, in the middle, an eight-pointed star with a face. Moulded finial.
Unsigned. L. 80 mm.
Unrecorded. Private Collection.
Date: XVIIa.

4. THE MASTER(S) OF THE BOOK-COVERS

Under this title are described a number of book-covers of the first quarter of the 17th century, in the style of De Bry, probably made by Dutch silversmiths. We consider that they worked principally in Amsterdam, and that Abraham van den Hecken was perhaps among them.

181. SMALL BOOK-COVER. pl. 54
The cover is pierced and engraved on both sides with a vase, foliage, flowers and C-scrolls. In the centre is a blank medallion. The spandrels are engraved with flowers. The spine is divided by four ribs into three panels of birds, foliage and flowers. The clasp is engraved with foliage and flowers.
Unsigned. 85 × 60 mm.
Unrecorded. Joseph M. Morpurgo, Amsterdam.
Date: XVIIa.

182. COVER OF A SMALL NOTE BOOK. pl. 54
The cover is pierced and engraved on both sides with foliate C-scrolls, four of which are decorated with birds' heads, flowers, two winged stags, two putti blowing the trumpet and two squirrels. In the centre is a blank oval medallion with a border of crosses and dots. The spandrels are engraved with foliage and flowers. The spine is divided by four

ribs into three panels engraved with flowers. Inside is a mirror and a plaque engraved with a scene of Daniel in the lions'den.

Unsigned. 95 × 55 mm.

Exh. Dutch Art (London 1929) no. 913; Cat. Rijksmuseum (Amsterdam 1952) no. 72. Rijksmuseum, Amsterdam.

Date: XVIIa.

In the style of Th. de Bry. The C-scrolls with birds' heads are similar to those on the design of a dish reproduced by Guilmard, pl. 132. The representation on the plaque is based on a print by Jaques de Gheyn after Dirck Barents (Le Blanc 2).

183. COVER OF A SMALL NOTE BOOK. pl. 54

The cover is pierced and engraved on both sides with foliate C-scrolls, two of which are decorated with lions'heads, flowers, two birds and a mask. In the centre is a blank oval medallion within a laurel-wreath. The spandrels are engraved with foliage and flowers. The spine is divided by four ribs into three panels engraved with foliage and flowers, two squirrels and two rabbits. The clasp is decorated with a faun playing the flute, foliage and flowers.

Unsigned. 90 × 60 mm.

Unrecorded. Private Collection.

Date: XVIIa.

In the style of Th. de Bry. The birds are similar to those on the portrait of Poggio in the Icones quinquaginta virorum of 1597 (Guilmard, p. 367).

184. SMALL BOOK-COVER. pl. 55

The cover is pierced and engraved on both sides with a vase and sprays of flowers and foliage. Narrow border of engraved ornament. The spine has five ribs forming four panels of foliage and flowers. Two pierced clasps showing an oval with the letters A, S and four C-scrolls.

Unsigned. 74 × 49 mm.

Exh. The Hague 1952, no. 583. Private Collection.

Date: XVIIa.

The cover contains M. Tullii Ciceronis de Officiis, published by the Leiden branch-establishment of Plantijn, which was directed by Frans van Raphelinge.

185. SMALL BOOK-COVER. pl. 55

The cover is pierced and engraved on both sides with foliate scrolls enclosing sphinxes, bunches of fruit, masks, birds, angels and a vase of flowers. In the centre are medallions representing resp. the Anointing of David, and David with the head of Goliath, inscribed Regum 16 and 18. The spine is divided by five ribs into four panels engraved with foliage, bunches of fruit and a bird. Two clasps engraved with foliage.

Unsigned. 88 × 60 mm.

Unrecorded. Boymans Museum, Rotterdam.

Date: XVIIa.

The cover contains a book of 1805.
The inscriptions Regum 16 and 18 are erroneous; they should be I Samuel 16 and 18.

5. ANONYMOUS MASTER

The small case described under no. 186 is a very attractive object, finely executed in a characteristic manner, down to the smallest details. We presume that the pomander, the plaque and the book-cover dealt with under the numbers 187, 188 and 189 are of the same hand. It is not quite certain that the maker of these objects was Dutch. As, however, the book-cover was probably made by an Amsterdam silversmith, whose style closely resembles that of Van den Hecken, we suppose that the four pieces are made by one of Van den Hecken's pupils who was, as his master, gifted with an extraordinary sense of ornament.

186. SMALL WEDDING CASE. pl. 56

Rectangular, standing on four ball feet. The four sides and the lid are engraved with floral sprays enclosing, on the front two parrots, on the back one parrot, on the small sides a mask, on the lid a cupid. The backgrounds are hatched. Two arrow-shaped hinges decorated with rosettes.

Unsigned. H. 40 mm.; L. 52 mm.

Unrecorded. Private Collection.

Date: XVIIA.

187. POMANDER. pl. 56

Small box in the shape of an apple, standing on a spreading foot. The apple is divided into six sections attached to the foot by hinges, and kept together at the top by the screwed cover surmounted by two scrolls and a suspension ring. The surface is engraved all over with sprays of foliage and flowers against a hatched ground. Inside, the sections of the apple, which form separate containers for perfume, are engraved with sprays of foliage, flowers and fruit.

Unsigned. H. 60 mm.

Unrecorded. Joseph M. Morpurgo, Amsterdam.

Date: XVIIA.

188. PLAQUE. pl. 56

Within a wide border of scrollwork and flowers, an oval medallion depicting the Meeting of Mary and Elisabeth. On the left, Joseph and Zacharias. Large buildings in the background.

Unsigned. 69 mm.

Unrecorded. Cabinet des Médailles, Brussels.

Date: XVIIA.

189. 1638. SMALL BOOK-COVER. pl. 55

The cover is engraved on both sides with sprays of foliage, flowers and fruit on a hatched ground within a beaded border. The sprays enclose five pierced oval panels of foliate scrolls with a rosette in the midst. The spine is divided by four ribs into three panels, two of which are engraved with sprays of foliage, flowers and fruit; the middle depicts

King David playing the harp; all three on hatched grounds. Two clasps decorated with scrolls, husks and a rosette.

Unsigned. 88 × 64 mm.
Unrecorded. Private Collection.

The cover contains the "Psalmen Davids, nach Frantzösischer Melodey in Teutschen Reimen gebracht. Durch D. Ambrosium Lobwasser", but was probably made by an Amsterdam silversmith as the book was printed in Amsterdam by Johan Jansson, Anno 1638.

FOLLOWERS OF MICHEL LE BLON

1. ANONYMOUS MASTER OF THE CROSS

The plaque described below, representing the Drunkenness of Noah, is a true masterpiece. The style of the engraving and the male types reveal the hand of Le Blon. We consider the plaque to have been engraved by Le Blon himself or by a follower.

190. PLAQUE. pl. 57

The Mocking of Noah and the Malediction of Cham. On the right Noah sits in front of a house from which a drapery is suspended. Opposite him his sons, one of whom, Cham, he curses. In the foreground, an ewer and a basket of fruit. In the distance on the left, the mocking of Noah. Legend: Dilatet Deus Japhet, et habitet in tabernaculis Sem sitq. Canaan seruus eius. Gen. Chap. IX. Above, a cross.

Unsigned. 73 mm.
Lanna Sale (Berlin 1911) II, no. 414, pl. 36. Whereabouts unknown.
Date: XVIIa.

2. THE MONOGRAMMIST JA

The medal described under no. 191 is finely engraved by an anonymous Amsterdam master in the style of Le Blon.

191. 1633. LOZENGE-SHAPED WEDDING MEDAL. pl. 57

Obverse. Circular cartouche decorated, above, with a small compartment showing three crossed arrows; below, with a compartment showing a mask. In the cartouche, similar scene to that on no. 94, with various alterations. On the left the cornucopia is omitted and a third child is added holding a shield on which two clasped hands are engraved. Legend: Daer t'een in t'ander hert Door liefd gesloten wert, Siet men veel vreuchde spruijten. Druck angst of lijden groot, Niet anders dan de Doot Kan t'selve weer ontsluijten.

Reverse. Similar cartouche with, in the compartment above, a heart pierced by an arrow. The cartouche is inscribed: Ian Pietterss van den Eeckhout ende Cornelia Dedels

Dochter vergaert In den echten staet op den 22 february A° 1633. Legend: Cupido Schoot, d'hemel besloot tot Trou in Echt u beyden Van twee tot een So vast dat geen Alleen de doot sal Scheyden.

Signed: J.A. — 55 × 55 mm.

Cat. Royal Cabinet of Coins (The Hague 1903) no. 640, pl. VII; Keur, pl. XVIII, 277; Amsterdamsch Jaarboekje 1901, p. 33. — Royal Cabinet of Coins, The Hague.

3. ANONYMOUS MASTER

The case for a wedding medal made by this master in the second quarter of the 17th century shows that its maker was a follower of Le Blon and of Janssen. He was an excellent engraver but the changes he made in Le Blon's design were not successful.

192. CASE FOR WEDDING MEDAL. pl. 57

Obverse. Similar representation to that on no. 94, but in reverse. Between four concentric circles, similar inscription. Above and below, a star.

Reverse. In a cartouche of strapwork and scrolls, enriched with a mask, vases of flowers and bunches of fruit, an allegorical composition of Love: two clasped hands holding two burning hearts bound by a chain. A foliate branch springs out from the hearts. Between four concentric circles, the following inscription: Hout daer Jonckvrou, die ick bemin, en Anders geen, daer is mijn trou, mijn hert en zin, Naest godt alleen. Above and below, a star.

Unsigned. — 53 mm.

A. O. van Kerkwijk: Tijdschrift 1909, p. 98, pl. IV, no. 5. — Private Collection.

Date: XVIIb.

The representation on the obverse is based on a print of 1619 by Le Blon (Van der Kellen 101; the silversmith misunderstood the shadow on the right of the print and has changed it into a staircase; see pl. 1, B).
The cartouche on the reverse is based on a print by H. Janssen (see pl. 2); the allegorical composition on the same print as the obverse.

4. ANONYMOUS MASTER

The enamelled knife and fork handles, several examples of which are extant, show the style of Le Blon. They do not, however, achieve so high a level as to be ascribed to the master himself.

193. HANDLES OF KNIFE AND FORK. pl. 58

The four sides are enamelled in blue, green and yellow, and decorated all over with floral sprays enclosing birds. Pierced top with floral-shaped finial.

Unsigned. — L. 72 mm.

Unrecorded. — Private Collection.

Date: XVIIA.

FOLLOWERS OF HANS JANSSEN

1. ANONYMOUS MASTER

Two book-covers (nos. 194 and 195) must be attributed to a silversmith who still worked in the style of De Bry, but was also subject to the influence of Hans Janssen. This is made obvious by comparison with Janssen's design for the large dish reproduced on pl. 2. The covers are undoubtedly by the same hand. Their maker was a considerable artist with highly developed sense for ornament. His execution is irreproachable.

194. SMALL BOOK-COVER. pl. 58

The cover is pierced and engraved on both sides with foliate scrolls enclosing two sphinxes, two monkeys, two peacocks, two masks, two vases of flowers and two bunches of fruit. In the centre is an oval medallion with a border of scrollwork and lambrequins, engraved with the Annunciation and the Adoration of the Shepherds. The spine is divided by four ribs into three panels engraved with C-scrolls, conventional foliage, flowers, two rabbits and two squirrels.

Unsigned. 95 × 60 mm.

Exh. The Hague 1952, no. 561. Joseph M. Morpurgo, Amsterdam.

Date: XVIIb.

The cover is changed in a box.

A similar book-cover is in the Boymans Museum at Rotterdam (120 × 90 mm.). Two panels of the spine of this example are engraved with winged heads and scrolls, the middle panel with a representation of King David playing the harp. This cover contains the "Psalterium Davidis", Paris 1547, but is probably Dutch and dates from the second quarter of the 17th century.

195. BOOK-COVER. pl. 58

The cover is pierced and engraved on both sides with foliate scrolls enclosing five medallions, two sphinxes, two masks, two monkeys, two snakes, two birds, two vases of flowers and two bunches of fruit. The medallions are bordered by scrollwork and lambrequins, and are engraved with the following representations; front cover: 1, Noah making a burnt offering on Mount Ararat; 2, Abraham's Sacrifice; 3, Moses parting the waters of the Red Sea; 4, the Egyptian army drowned in the Red Sea; 5, Lot and his daughters fleeing from Sodom; back cover: 6, the Annunciation; 7, the Adoration of the Shepherds; 8, Christ in the Temple; 9, the Resurrection; 10, the Last Judgement. The spine is divided by five ribs into four panels bordered by scrollwork and flowers, and engraved with: 11, the Creation and the Expulsion from Paradise; 12, Cain and Abel; 13, unidentifiable; 14, the Deluge. The clasps are embellished with scrollwork and bunches of fruit.

Unsigned. 127 × 79 mm.

Exh. of Book-bindings (Burlington Fine Arts Club, 1891) no. S. 24; J. F. Hayward: Connoisseur 1952, no. 2. J. R. Abbey Collection.

The cover contains the Enchiridion. Hantboexken van de Christelijke Leere; Haarlem 1627.

2. ANONYMOUS MASTER

The master who made the wedding casket described below was probably a pupil or follower of Hans Janssen whose style can be recognised in the floral ornament. It is, however, hardly on a level with the works attributed to the master himself.

196. WEDDING CASKET. pl. 57

Rectangular, with arched lid, standing on four ball feet. The sides are pierced and engraved with floral sprays and birds. In the centre of the matching lid is a medallion engraved with two lovers and other people, some of whom make music, in a room. Scroll handle.

Unsigned. H. 70 mm.; L. 86 mm.

Unrecorded. Joseph M. Morpurgo, Amsterdam.

Date: XVIIA.

ANONYMOUS MASTER OF THE CYPHER

This master worked in Amsterdam in the first half of the 17th century. His only known work is the beaker described below, a finely engraved piece of historical value.

197. (1628) BEAKER. pl. 59

The body is spirally engraved with a serpent and a continuous representation of the river Rhine with views of various towns and villages from Cologne to Rees. Below, at the end of the representation, the lion rampant of Holland defending the Dutch Garden. On the lip and on various panels and scrolls are inscriptions referring to the adventurous journey of Dirck Schey on the Rhine in 1626, who captured an important amount of money for the pay of the Spanish army, and brought it to the Netherlands. The foot is decorated with a narrow band of strapwork, ovolo's and arrows between mouldings.

Unsigned. H. 240 mm.

Marks: Cypher (Voet I, 29); Amsterdam; S (1628).

Willem van Beaumont: Batavische Romeyn (1661) p. 181; Rijksmuseum, Amsterdam.
D. van der Kellen: Eigen Haard 1879, p. 153;
Th. H. Lunsingh Scheurleer: Oudheidkundig Jaarboek 1946, p. 57, pl. 28;
Cat. Rijksmuseum (Amsterdam 1902) no. 137A;
Cat. Rijksmuseum (Amsterdam 1952) no. 100, ill. 32.

ANONYMOUS MASTER OF THE CAMEL

The finely engraved dish made by this master in 1629 is a piece of extraordinary historical interest for the Netherlands. It is doubtful whether the silversmith, who wrought the dish, engraved it as well.

198. (1629) DISH. pl. 60

Octagonal dish with incurved sides and ovolo moulded edge. The rim is engraved with four large and four small strapwork cartouches. The large ones show a number of ships

with their names, belonging to the various divisions of the Dutch fleet: Camer op de Maes; Camer van Zeeland; Camer in 't Noorderquartier and Camer van Groeningen. The small ones are engraved with human figures symbolizing the seasons. In the depression is a large cartouche of supple scrollwork and drapery, containing a portrait of the admiral Piet Hein, and a view of the bay of Matanzas with the capture of the Silver Fleet in 1628. Below, the inscription: Camer van Amsterdam met de vloot.

Unsigned. 325 mm.

Marks: Camel; Amsterdam; T (1629).

Exh. Dutch Art (London 1929) no. 850. National Maritime Museum, Greenwich.

ANONYMOUS MASTER OF THE DOUBLE EAGLE

The only known work of this master is the dish described below. The shape is similar to that of nos. 103, 104 and 198. It is possible that the silversmith who made the dish did not engrave it, though the engraving is not on a level with that of the dishes mentioned above, nor is it of the quality to be expected from a professional engraver. Both figures and ornamental details are somewhat coarse and sketchy. The dish is, nevertheless, a very pleasing work of art.

199. (1633) DISH. pl. 61

Octagonal dish with incurved sides and moulded edge. The rim is engraved with eight cartouches interspersed with supple scrollwork. In the panels are the following subjects: 1, Winter scene. A frozen stream with skaters and a sledge-driver. 2, Alfresco party. A pair dancing to the strains of a tambourine, others are looking on. 3, Conversation in the country-air. Two ladies and two gentlemen standing near a stream. 4, Sleigh-ride. Four men are driving in a sleigh, drawn by a horse. 5, Shepherd scene. Two shepherds sitting with their flock on the right, one playing the flute. On the left, a barn. 6, Country scene. Two pairs walking in a landscape with trees. On the right a third gentleman is asked for charity by a beggar. 7, River scene. On the left a sailing-ship, on the right various onlookers. 8, Harvest scene. Three peasants resting under a tree in the midst of corn-fields. On the left a woman with a basket, on the right a dog. The well of the dish is engraved with a coat-of-arms with traces of a double eagle.

Unsigned. 297 mm.

Marks: Double eagle; Amsterdam; B (1633).

Unrecorded. Coll. Dreesmann, Amsterdam.

From the coat-of-arms and the maker's mark which both show a double eagle, we consider that the dish may have been made by the master for personal use.

The mantling of the coat-of-arms is based on a print by M. Le Blon (Van der Kellen 135).

THE MASTER OF THE AMSTERDAM PEAT-PORTERS' MEDALS

The medals of the Amsterdam peat-porters, one of which is described under no. 200, were obviously made by the same silversmith in the period of transition from the 17th to the 18th century. Their maker was a skilful engraver with a steady hand.

200. Medal of the Peat-porters' Guild of Amsterdam. pl. 62
Obverse. A peat-porter moving towards a building on the right. Above, the arms of Amsterdam. In the field: Opgerecht 1619, besloten 1630. In the exergue: Turfdragers Gildt.
Reverse. The coat-of-arms of the member and his name.

Unsigned. 50 × 53 mm.

Dirks, pl. X, 112; XII, 131. Rijksmuseum, Amsterdam.

Date: XVII.

ANONYMOUS MASTER

The medal described below is skilfully engraved by an anonymous master who probably worked in Amsterdam.

201. 1632. Medal commemorating the Amsterdam Civic Guard keeping watch in Nymegen pl. 62
Obverse. A civic guard holding his musket with both hands, standing to the left. On the right, the arms of Nymegen; on the left, those of Amsterdam. Above, his name: Antony Crijnen.
Reverse. The following inscription: Het Servijsgelt gekreegen inde Stat van Nimmege-Als Commandeur Wacker onder 't eerste Corporaelscap van Cappeteyn Backer den eerste Octoober 1632.

Unsigned. 56 × 47 mm.

Dirks Rep. I, 962; Cat. Teyler's Foundation (Haarlem 1909) p. 28; Tijdschrift 1893, pl. IV, 2. Teyler's Foundation, Haarlem.

ANONYMOUS MASTER

The combined spoon and fork described below is an interesting object of the first half of the 17th century. It is skilfully made and tastefully engraved.

202. (1634) Combined Spoon, Fork, Toothpick and Earpick. pl. 62
The hexagonal stem is made of two parts joined by a hinge. These parts can be fixed together by means of a slide. The upper part is engraved with linear ornament, and terminates in a moulded base surmounted by a griffin holding a shield with the initials BS. The lower part is blank and terminates in a three-tined fork. The interior of the oval bowl is engraved with a medallion of a female figure, enclosed within floral sprays. On the back are five eyes to fasten the bowl to the tines of the fork.

Unsigned. L. 179 mm.

Marks: illegible; Amsterdam; C (1634).

Exh. The Hague 1952, no. 24. Private Collection.

JOANNES LUTMA

Joannes Lutma was born in Embden about 1585, and established himself as a silversmith in Amsterdam in 1621. In 1623 he married Mayken Roelants. She bore him a son, Johannes, who became a silversmith like his father. A second son, Jacobus, became an engraver. Mayken Roelants must have died before 1638, as in that year Lutma took a second wife, Sara de Bie. The latter died in 1666; Lutma himself died in 1669.

Lutma was one of the most famous chasers of the Netherlands. He worked in the lobate style, which he brought to perfection. That he was also a tasteful and able engraver, is proved by his ewer and basin of 1655, described in Volume I, no. 145, U. The following medals are probably his work.

203. MEDAL (gold). pl. 62

Obverse. Within a cartouche of lobate scrollwork, the bust portrait of Frederick Henry, Prince of Orange, bare-headed, turned three quarters to the left. Below, the device of the prince: PATRIAEQVE PATRIQVE.

Reverse. Within a cartouche engraved in the same style, a lion sitting in the Dutch Garden, holding two crossed anchors. On either side, the letter A (Admiralty of Amsterdam). The medal is suspended from a ring by three chains.

Unsigned. 53 × 43 mm.

Frederiks: De Meesters der Plaquettepenningen, no. 11; Cat. Royal Cabinet of Coins (The Hague 1903) no. 613, pl. VII. Royal Cabinet of Coins, The Hague.

Date: about 1630.

The attribution is based on the style of the cartouches.

The portrait is based on a print by J. Suyderhoeff after G. Honthorst (Wussin 28; Van Someren 258).

204. 1648. MEDAL (gold). pl. 62

Obverse. The arms of Amsterdam, enclosed within a cartouche of lobate scrollwork, surmounted by an imperial crown. Two lions as supporters stand on the lower part of the cartouche which is engraved with the date 1648.

On the reverse is an inscription referring to the fact that the medal was engraved on the occasion of the laying of the foundation stone of the town hall.

Unsigned. 48 mm.

Van Loon II, 332; Frederiks: De meesters der Plaquette-penningen, no. 19; Frederiks: Penningen, p. 68; Cat. Royal Cabinet of Coins (The Hague 1903) no. 756; Numism. Exh. (Amsterdam 1946) no. 861. Royal Cabinet of Coins, The Hague.

The attribution is based on the style of the cartouche, and on the fact that Lutma was commissioned to make the trowel used by the same occasion (see: Dutch Silver I, no. P, p. 224, 225). The medal exists also in silver with a diameter of 57 mm.

205. 1655. MEDAL (gold, silver; not illustrated).

Obverse. Similar to no. 204.

On the reverse, an inscription referring to the fact that the medal was engraved on the

occasion of the embassy of Joan Huydecoper to the baptism of Charles Emilius, first son of Frederick William, Elector of Brandenburg.

Unsigned. 64 mm.

Dirks Rep. I, 1248; Rijksmuseum, Amsterdam.
Frederiks: De Meesters der Plaquette-penningen, no. 20;
De Vries en de Jonge II, p. 37–52, pl. VIII, 3.

THOMAS BOGAERT

Thomas Bogaert, born in Utrecht probably in 1597, was an apprentice in 1611, perhaps to Adam van Vianen, in whose manner he produced a number of embossed salts. In 1622 he was accepted a master of the silversmiths' guild of his native town. He married Annetie Claesd. of Amsterdam in 1625, by whom he had a son, the well-known silversmith Johannes Bogaert. After the death of Annetie, Thomas took a second wife, Geertruyt Willems, in 1648. Thomas presumably moved to Amsterdam soon after his first marriage. In 1635 he was an alderman of the silversmiths' guild of Amsterdam, in 1640 dean. His death must have occurred at the end of 1652 or the beginning of 1653, as his estate was inventoried in January 1653.

Thomas was a silversmith of good craftsmanship, in chasing as well as in engraving; a typical artist of a transition period, making designs in the renaissance style, but executing them in the supple manner of the following period. This appears, as we have already observed, always more in the embossed than in the engraved parts of his works.

206. (1643) BEAKER. pl. 63

The lip is engraved with interlacing straps enclosing floral ornament which is continued on the body in three pendent panels. Moulded foot. Engraved on the bottom: IACOBI KERK.

Signed: TB in a monogram (Voet I, 41). H. 187 mm.

Marks: Amsterdam; M (1643).

Exh. Old Eccl. Art ('s Hertogenbosch 1913) no. 628; Dutch Reformed Church, Utrecht.
Exh. The Hague 1952, no. 32.

207. (1652) PYX. pl. 64

Cylindrical body on three scroll feet. The body is engraved with continuous floral scrolls. Below, moulded border. Domed cover with moulded rim, embossed with rays and surmounted by a cross.

Signed: TB (Voet I, 41). H. 115 mm.

Marks: Amsterdam; X (1652).

Unrecorded. Episcopal Museum, Haarlem.

THE MONOGRAMMIST A

The shape of the rare candlestick described under no. 208 is copied from a Venetian or oriental example. The simple engraving is somewhat coarsely executed by this no more than average silversmith.

208. (1642) CANDLESTICK. pl. 64
The base, in form of a bell, is engraved with strapwork, C-scrolls and foliage. Plain drip pan. The stem is divided into two parts by a knob. The design of knob and nozzle matches that of the base.
Signed: gothic A (not in Voet). H. 175 mm.
Marks: Amsterdam; L (1642).
Exh. Leiden 1935, no. 94;
Exh. The Hague 1952, no. 18. Private Collection.
One of a pair.

ANONYMOUS MASTER OF THE CROSSED SWORDS

The skilfully wrought and well proportioned tazza described under no. 209 is the work of an Amsterdam master who has not hitherto been identified. He worked in the first half of the 17th century.

209. (1641) TAZZA. pl. 65
Plain bowl standing on a plain baluster stem and foot.
Unsigned. H. 130 mm.
Marks: Two crossed swords and rosettes (not in Voet); Amsterdam; K (1641).
Voorl. lijst V, i, p. 256. Evang. Lutheran Church, Monnikendam.

ANONYMOUS MASTER

The beaker described below under no. 210 is skilfully wrought and neatly engraved by a master whose mark is illegible. He worked in Amsterdam in the middle of the 17th century.

210. (1633) BEAKER. pl. 66
The lip is engraved with strapwork enclosing floral ornament with hunting scenes between. The band is interrupted at three points by panels in the shape of hearts, showing the figures of Faith, Hope and Charity. Suspended from the band are three cartouches depicting Abraham's Sacrifice, Samson and the Lion, and the Judgement of Solomon. The cartouches are composed of strapwork, two female terms playing stringed instruments, a cherub's head and drapery. They are separated by bunches of fruit with birds. The lower part of the body is engraved with a continuous landscape and a hunting scene. Moulded foot with a narrow band of nail-heads.
Unsigned. H. 185 mm.
Marks: illegible in an heraldic shield; Amsterdam; B (1633).
Arti-Exh. (Amsterdam 1880) no. 185. Private Collection.

THE MONOGRAMMIST DG

The plain and simple beaker described under no. 211 has been skilfully wrought by an excellent master.

211. 1645. PLAIN BEAKER. pl. 67

Plain beaker with moulded foot. On the bottom is engraved: Arnauld Fabri A° 1645.

Signed: DG in a heart (not in Voet). H. 178 mm.

Marks: Amsterdam; O (1645).

Voorl. lijst V, i, p. 268. Dutch Reformed Church, Naarden.

One of a pair.

THE MONOGRAMMIST ⊥P

The dish described below is a very attractive piece. The shape was probably inspired by an oriental example. The maker of this well proportioned plate must have been an artist of great talent and an excellent engraver.

212. 1647. DISH. pl. 68

Octagonal with shaped moulded edge. The octofoil depression is engraved with a coat-of-arms. On the back, the following inscription: Betuygh van het Christendom van Eva Noorman gebooren en herbooren den 11 Juny Anno 1647. Peeter is haar oom Michgiel proes de Witte.

Signed: ⊥P (not in Voet). 317 mm.

Marks: Amsterdam; Q (1647).

Voorl. lijst V, i, p. 34; R. C. Church of St. Martin,
Exh. Old Eccl. Art ('s Hertogenbosch 1913) no. 249; Ankeveen.
Exh. The Hague 1952, no. 39.

ANONYMOUS MASTER

The finely engraved plaques described below were probably made by an Amsterdam silversmith who worked in the middle of the 17th century.

213. TWO PLAQUES (b not illustrated). pl. 69

a. In an open-work cartouche of foliate scrollwork, St. Augustine holding a book and a burning heart, enclosed within a mandorla.

b. In a similar cartouche, St. Monique.

Unsigned. 218 × 182 mm.

Voorl. Lijst V, ii, p. 72. R. C. Church of St. Augustine, Amsterdam.

Date: Middle of the 17th century.

The plaques are mounted on the cover of a missal.

ANONYMOUS FOLLOWER OF THE MONOGRAMMIST AB

A group of medals, generally commemorating the siege of Amsterdam by the Prince of Orange in 1650, and the paten described onder no. 232, were all made by the same artist. None of these pieces is signed. One medal shows the star with a dot, which was so often used by the monogrammist AB, others and the paten have between the beginning and the end of a

legend a conventional flower similar to that of Van den Hecken. On a few the inscription is engraved in a cartouche, on others on a ribbon. All these particulars point to the monogrammist AB as the maker of the medals. But that seems improbable as the oldest work of AB is dated 1611. That the medals were engraved by a pupil of AB is more likely. Between this anonymous pupil and the Amsterdam medallists Pieter van Abeele and Wouter Muller there must also have been a certain relationship as various engraved plaques by the pupil are combined with plaquettes cast by these medallists (nos. 217, 218, 224 and 228), of which no. 228 was cast in imitation of engraving. The question rises whether Pieter van Abeele himself or Wouter Muller may have been that pupil. We presume that the latter can be excluded, as not one object *engraved* by him is known, the reverses of some of his medals being *cast in imitation of engraving*. The three plaques combined with plaquettes of Van Abeele are, on the other hand, all *engraved*. Was Van Abeele himself the engraver and consequently of the other pieces of the group also, or were they all made by an anonymous master? The problem will remain unsolved until a signed engraved plaque of the series is discovered.

214. 1648. MEDAL OF THE RETURN OF THE DUTCH FLEET, COMMANDED BY WOLLEBRAND GELEINSZ. DE JONGE, FROM THE INDIES (gold). pl. 70

Obverse. A man of war sailing to the left. On the flag, the initials G.V.O.C. The whole within a band a supple scrollwork enriched with two grotesque masks, and inscribed: Generaele Vereenichde Oost Indische Compagny.

Reverse. The twelve ships of the fleet with their names. Legend: Int vreede Jaer belant dees vloot door Wollebrant van Oost Indus rycke Cust int Lieve Vaderlant. Above, conventional flower.

Unsigned. 55 mm.

Cat. Royal Cabinet of Coins (The Hague 1903) no. 757, pl. IX; Keur, pl. XVIII; Dirks Rep. I, 1070; Frederiks, no. 18 (Lutma). Royal Cabinet of Coins, The Hague.

215. 1650. MEDAL OF THE SIEGE OF AMSTERDAM. pl. 70

Obverse. Portrait of William II, Prince of Orange. In the background, a view of Amsterdam. Border with inscription and the following legend: DORETE KOLS VEREERT DESE PENNINCK AEN MATEWES LEENDERSE VAN DE BRIEL geboren den 11 Augusti 1650.

Reverse. The deportation of six members of the Staten van Holland to the castle of Loevestein, enclosed within a ribbon with an inscription. Below, a pigeon with a myrtle-branch, standing on a skull and cross-bones with, above, the inscription: Verkrachting van Hollandt.

Unsigned. 65 mm.

Dirks Rep. I, 1148. Whereabouts unknown.

216. 1650. MEDAL. pl. 70

Obverse. William II, Prince of Orange, on horseback. On the right, his child, later William III, in a cradle. Below, the date 1650. Juli 29. Legend: Wilhelmus bij der Graetien Godts Prince van Orangien, Grave van Nassou Catssenellebogen Vyanden Diest Lingen Meurs Buren Leerdam. Above, conventional flower.

Reverse. A female figure symbolizing Justice, standing in a landscape. Legend: Godt

en Nassou en 't Vaderlandt getrou tot der Doot toe. Stryt altyt voor de Waerheyt. Above, star with a dot.

Unsigned. 73 mm.

Dirks Rep. I, 1172; Cat. Royal Cabinet of Coins (The Hague 1903) no. 795, pl. IX. Royal Cabinet of Coins, The Hague.

217. 1650. PLAQUETTE MEDAL OF THE SIEGE OF AMSTERDAM. pl. 71

Obverse. Cast plaquette by Pieter van Abeele, with a view of Amsterdam (Frederiks, Ib, 26).

Reverse. Plaque engraved with a view of Welna on the river Amstel, in the neighbourhood of Amsterdam. In the sky, two angels holding a scroll inscribed: Godt heeft ons bewaert. 30 Iulij beleegert — 4 Augustij verlaten — 1650.

Unsigned. 67 mm.

Dirks Rep. I, 1169; Cat. Royal Cabinet of Coins (The Hague 1903) no. 785; Frederiks *26b*; Frederiks: Penningen, p. 69, ill. 90, 91; Numism. Exh. (Amsterdam 1946) no. 864. Royal Cabinet of Coins, The Hague.

218. 1650. PLAQUETTE MEDAL OF THE SIEGE OF AMSTERDAM. pl. 71

Obverse. Cast plaquette by Pieter van Abeele, with a view of Amsterdam (Frederiks 1b, 26).

Reverse. Plaque engraved with a man-of-war facing to the left. On the stern, the flag of Amsterdam. Inscribed above: Libertas; below, in a cartouche of supple scrollwork: Augustijn Balck Cappeteijn. 1650.

Unsigned. 67 mm.

Dirks Rep. I, 1150; Annual Report Royal Cabinet of Coins (The Hague 1910); Cat. D. C. Meyer Sale (Amsterdam 1910) no. 55; Frederiks *26e*. Royal Cabinet of Coins, The Hague.

219. 1650. MEDAL OF THE SIEGE OF AMSTERDAM. pl. 71

Obverse. The arms of Amsterdam. Legend: Godt Spaar de trouwe Burgerij, Die hout haar altijt Wackker. In Vree en stel de twist ter zij, Godt Spaar den Hopman Backker. Above, conventional flower.

Reverse. View of Amsterdam with defence works. Legend: GoDts Magtege hant, ontLasten hoLLant.

Unsigned. 66 mm.

Dirks Rep. II, 1156; Annual Report Royal Cabinet of Coins (The Hague 1910); Cat. Völcker Sale (Amsterdam 1888) no. 669; Cat. D. C. Meyer Sale (Amsterdam 1910) no. 57. Royal Cabinet of Coins, The Hague; Rijksmuseum, Amsterdam; Municipal Museum, Amsterdam.

220. 1650. MEDAL OF THE SIEGE OF AMSTERDAM. pl. 71

Obverse. The deportation of six members of the Staten van Holland to the castle of Loevestein, enclosed within a ribbon with the following inscriptions. Above: God heeft ons bewaerd; 30 Iuly Belegerd, 4 Augusty verlaten; on the sides: Hier rust den vromen Helt, die 't vreye Nederlant Zoo lief had als zich zelf. Zijn vaders rechterhand behoed

het door het Swaert van allerley bederven, Maer dese het bevryt van Rampen door zijn sterven. Below, a pigeon with a myrtle-branch, standing on a skull and cross-bones.
Reverse. View of Amsterdam with two blockhouses and other defence works. In the sky, two angels supporting a cartouche inscribed: Ons Hert en Hand Ist voort Land.
Unsigned. 68 mm.
Cat. Royal Cabinet of Coins (The Hague 1903) no. 787; See: Dirks Rep. I, 1168. Royal Cabinet of Coins, The Hague.

221. 1650. MEDAL OF THE SIEGE OF AMSTERDAM. pl. 72
Obverse. Jupiter with an eagle, and Venus with Cupid, standing amidst trophies of arms. Below, a scroll inscribed: Ons Voorouders hebben gevochten voor Vreede en Vreijheijt in alle strijt.
Reverse. Two female figures symbolizing Peace and Liberty, seated on either side of the arms of Amsterdam. Below, a scroll inscribed: Wij nasaeten willen vechten voor Vreede en Vreijheijt tot aller tijdt. 1650, gulden Vreede Jaer.
Unsigned. 53 mm.
Van Loon II, 349, 2; Cat. Royal Cabinet of Coins (The Hague 1903) no. 790. Royal Cabinet of Coins,
Cast in imitation of engraving. The Hague.

222. 1650. LOZENGE-SHAPED MEDAL OF THE SIEGE OF AMSTERDAM. pl. 72
Obverse. A lance, to which are attached the arms of Amsterdam and two clasped hands emerging out of clouds, and which is surmounted by a hat, is placed in the river Y. In the background, a group of soldiers. Above, a mass of clouds through which breaks a heavenly light inscribed: Godes Onverdiende ghenade. Legend: 30 July Ao: 1650.
Reverse. The Prince of Orange in classical dress, holding an escutcheon with a horn and three oranges, treads upon the arms of Holland. In the foreground, the heads of the members of the Staten van Holland, who were imprisoned, and their names. Above, a mass of clouds through which breaks a heavenly light inscribed: Stouttichheyt — Schyn van Godes dienst — Staetsucht. Legend: Ao. 1650. July 30. Sextus Tarqinus.
Unsigned. 81 × 65 mm.
Dirks Rep. I, 1157. Municipal Museum, Amsterdam.

223. 1650. MEDAL OF THE SIEGE OF AMSTERDAM. pl. 72
Obverse. The arms of Amsterdam. In the exergue: 1650. Legend: Gesegend Amstels Stadt, die Vreed, en Vrijheijt voeyt. Above, conventional flower.
Reverse. Female figure symbolizing Peace, seated on armour and flags, holding an olive-branch and a cap of liberty. Legend: En die, in noot, door Macht, oock Twist en Twedracht boeyt. Above, conventional flower.
Unsigned. 71 mm.
Van Loon II, 344, 2; Dirks Rep. I, 1145; Cat. Royal Cabinet of Coins (The Hague 1903) no. 777. Royal Cabinet of Coins, The Hague.
Cast in imitation of engraving.

224. 1650. PLAQUETTE MEDAL OF THE SIEGE OF AMSTERDAM. pl. 73
Obverse. Cast plaquette by Pieter van Abeele with a view of Amsterdam (Frederiks 1b, 26).

Reverse. Plaque engraved with the deportation of six members of the Staten van Holland to the castle of Loevestein. Above, a cartouche inscribed: Godt heeft ons bewaert. In exergue: Afgetrocken den 4 Augusty 1650. Below, a cartouche with a skull and crossbones. Legend: Nu Rust dien Prins diet Vrije Nederlandt Te lief had voor sich self. Syn Vaders Rechterhandt Heeft het door 't Swaert behoet voor Rampen en bederven. Dees heeft het lant behoet voor Rampen door Syn Sterven.

Unsigned. 68 mm.

Cat. Royal Cabinet of Coins (The Hague 1903) no. 786; Frederiks 26*d*. Royal Cabinet of Coins,
See: Van Loon II, 350. The Hague.

225. 1652. MEDAL OF THE SIEGE OF AMSTERDAM, PRESENTED TO THE CIVIC GUARD. pl. 73
Obverse. View of Amsterdam. Above, in the clouds, a hand holding three olive-branches above a cap of liberty. Inscription: Ons hert en hant is voor het lant. Legend: Int vreede Jubeljaer, op Julij 30. net, wert Amsterdam berendt vant 's prinsse volck beset. verlaten den 4. Augusty 1650. Above, the arms of Amsterdam.
Reverse. Hector on horseback galloping to the left. Legend: Uyt Hecktors 2. Rodt, wert Amstels Staet gedaght, By dit haer silver lodt, uyt haer versuymde wacht. 1652 in May. Above, conventional flower.

Unsigned. 56 mm.

Van Loon II, 348, 2; Cat. Royal Cabinet of Coins (The Hague 1903) no. 808; Numism. Exh. (Amsterdam 1946) no. 869. Royal Cabinet of Coins, The Hague.

Cast in imitation of engraving.

226. 1652. MEDAL OF THE SIEGE OF AMSTERDAM, PRESENTED TO THE CIVIC GUARD. pl. 73
Obverse. The arms of Amsterdam, supported by two lions, standing on a prostrate warrior. Legend: 1650 Den 30 Juli heeft Prinse volck de stadt berent van Amsterdam en sijn Augusti 4 daer afghewent. Above, conventional flower.
Reverse. Similar to the reverse of no. 225.

Unsigned. 53 mm.

Dirks Rep. I, 1161; Cat. Royal Cabinet of Coins (The Hague 1903) no. 807, pl. X. Royal Cabinet of Coins, The Hague.

Cast in imitation of engraving.

227. 1651. MEDAL OF THE SIEGE OF AMSTERDAM, PRESENTED TO THE CIVIC GUARD. pl. 73
Obverse. Three officers of the Civic Guard. Above, the arms of Amsterdam. Legend: Eerst twintigh Vaendels waren wij, Nu comter vierendertigh bij.
Reverse. The names of the officers (Huydecoper van Maarseveen, Huydecoper van Neerdyck and Oetjens van Waveren) and the date 29 October 1650–15 January 1651.

Unsigned. 56 mm.

Van Loon II, 348, 1; Cat. Royal Cabinet of Coins (The Hague 1903) no. 802; Numism. Exh. (Amsterdam 1946) no. 867. Royal Cabinet of Coins, The Hague.

Cast in imitation of engraving.

228. 1653. PLAQUETTE MEDAL. pl. 73
The reverse of three plaquette medals by Wouter Muller with portraits of Maarten Harpertsz. Tromp, admiral of Holland, consists in each case of a plaque showing a sea-

fight between the Dutch and the English navy. Legend: Tromp, driemaal in dit jaar verlaten is in noot. Sijn ronde goedigheit was oorzaak van sijn doot. den 10 Augusti. 1653. Above, conventional flower.

Unsigned. 65 mm.

Dirks Rep. II, 1217; British Museum, London;
Frederiks, nos. *2/2b*; *3/3a*; *4/4a*; Royal Cabinet of Coins, The Hague;
Med. Ill. 1, pl. XXXVII, 1; 2; Coll. Frederiks, The Hague.
Cat. Royal Cabinet of Coins (The Hague 1903) no. 816, pl. XI.
Cast in imitation of engraving.

229. 1653. WEDDING MEDAL OF W. J. MEERMAN AND P. VAN LIMBORCH. pl. 74

Obverse. Charity with three children holds two stags by a ring. Behind the stags, a large sun-flower and two pigeons. In the background, a landscape with two plough-oxes. Above, a large radiant sun. Below, a lobate cartouche terminating in a cherub's head, inscribed: De Liefde, die van Godt afvloeit, Twee harten in de Trouw Ring boeit. En maack se soo gelijck van aart, Dat De eene volgt, daar d'ander vaart.

Reverse. Two clasped hands emerging out of clouds. Above, the arms of Meerman-Ruychaver; below, those of Limborch.

On the edge: Willem Jansz. Meerman. Perina van Limborch. Getrouwt den 26 January. A°. 1653. in Amsterdam.

Unsigned. 52 mm.

Dirks Rep. I, 1221; Amsterdamsch Jaarboekje 1902, p. 38; Royal Cabinet of Coins,
Cat. Royal Cabinet of Coins (The Hague 1903) no. 819, pl. XI; The Hague.
Exh. Utrecht 1857, no. 236.

230. 1660. THEATRE MEDAL. pl. 74

Obverse. Female figure standing in a landscape, holding a cornucopia in one hand, a bundle of seven arrows in the other. Legend: d'EENDRACHT. den 30 Maart 1660. Lobate border.

Reverse. Bee-hive surrounded by a laurel-wreath from which the arms of Amsterdam are suspended. Legend: Deze vereert aan Joannes Wittenoom. In exergue: de Schouburgh-d: Yver-I.L.B.

Unsigned. 49 × 36 mm.

D. C. Meyer Sale (Amsterdam 1910) no. 496, p. III. Royal Cabinet of Coins, The Hague.

231. 1665. MEMORIAL PLAQUE OF TANNEKE VAN ERPECOM. pl. 74

Obverse. Within a border terminating in monsters' heads, Tanneke van Erpecom walking in a park. Beneath, a lobate cartouche with a mask, inscribed: Tanneken van Erpekom Gebooren den 26 October A° 1619 en gestorven den 23 Februari A° 1665 in Amsterdam.

Reverse. Within two crossed rose branches, the following poem: Waerde Roos van ERPEKOM – Stut van Moeders Oudersdom – Bant en Vrientschap van 't geslacht, – Gij verwelckt al 't onverwacht. – Uw Vermaeck was 't groene hart – Nu Ontbeert het u met Smart. – J. v. Vondel.

Unsigned. 79 × 67 mm.

Dirks Rep. I, 1415; Frisian Museum, Leeuwarden;
S. Wigersma: Tijdschrift 1909, no. 19; Coll. Beelaerts van Blokland, The Hague.
Frederiks: Penningen, p. 95;
Numism. Exh. (Amsterdam 1946) no. 664.

232. PATEN. pl. 74

Christ stands on the shore with His hands stretched out. On the left is a fishing-boat with a net hanging overboard. Peter has left the ship and walks through the waves toward Christ. Inscribed: De Discipel dan welcken Jesus Lief hadde seide tot Petrum het is de Heere. Joh: Cap. 21, vers 7. Above, conventional flower.

Unsigned. 120 mm.

Unrecorded. Private Collection.

Date: middle of the 17th century.

The representation is based on a print by Chr. van Sichem in the New Testament (Antwerp 1646) p. 220.

JOANNES GRIL

A number of miniature silver objects are only marked with a bell in an oval. One piece, however, the salt described under no. 233, shows also an oval mark with the monogram IG similar to that of the Amsterdam master Joannes Gril (Voet I, 58). The question arises whether the mark IG is really Gril's, or that of an unknown Franeker master, the arms of Franeker consisting of a bell. But the bell of Franeker is always enclosed within an heraldic shield and never in an oval as is that of the silverwork under discussion. We presume that Joannes Gril first used the monogram as his maker's mark and afterwards a bell, perhaps to prevent misunderstandings with Joannes Grel (Voet I, 47). The salt marked with both was probably a transition piece. Of the life of Joannes Gril we know that he came to Amsterdam from Augsburg, and became a master of the Amsterdam silversmiths' guild in 1642. His works demonstrate his skill in the various techniques of the craft.

233. MINIATURE SALT. pl. 75

In form of a triangular temple, resting on three shell feet. The moulded roof is supported by three columns, between which a naked boy stands holding a lance. In the centre of the roof, the circular receptacle.

Signed: IG in a monogram (Voet I, 58). H. 44 mm.
Mark: Bell.

Unrecorded. Private Collection.

Date: middle of the 17th century.

234. MINIATURE BRANDY BOWL. pl. 75

The hexafoil bowl is engraved with female figures symbolizing the Virtues, in oval panels with borders of C-scrolls. The cast foot is ornamented with cherubs' heads alternating with bunches of fruit, in relief. Between the foot and the bowl is a narrow band of lozenges. Two pierced scroll handles.

Unsigned. H. 43 mm.
Mark: Bell.

Unrecorded. Private Collection.

Date: middle of the 17th century.

235. MINIATURE BEAKER. pl. 75
The lip is engraved with a continuous floral ornament enclosed by straps. The body is further engraved with rectangles, alternately blank and decorated with zig-zag-lines. Moulded foot with narrow band of nail-heads.
Unsigned. H. 40 mm.
Mark: Bell.
Unrecorded. Private Collection.
Date: middle of the 17th century.

BOELEN RYNHART

A native of Oldenburg, this master became a freeman of the Amsterdam silversmiths' guild in 1649. He specialized in making silver toys, delicately engraved in the late renaissance style. The shapes of certain of his pieces indicate that they belong to the period in which he was born, that of the transition between Renaissance and Baroque.

236. MINIATURE CUP. pl. 75
Hexagonal cup engraved with flowers, standing on an hexafoil foot enriched with three brackets which terminate in dragons' heads.
Unsigned. H. 60 mm.
Mark: Lily (Voet I, 88).
Unrecorded. Coll. A. O. van Kerkwijk, Doorn.
Date: middle of the 17th century.

237. MINIATURE DISH. pl. 75
Octagonal dish with incurved sides. The rim is engraved with four foliate sprays. In the well of the dish, a parrot sitting on a branch. Moulded handle with ring.
Unsigned. 70 mm.
Mark: Lily (Voet I, 88).
Unrecorded. Private Collection.
Date: middle of the 17th century.

238. MINIATURE TAZZA. pl. 75
The centre of the bowl is engraved with a bunch of fruit within two concentric circles. Baluster stem and hexagonal foot.
Unsigned. H. 34 mm.; Diam. 32 mm.
Mark: Lily (Voet I, 88).
Unrecorded. Private Collection.
Date: middle of the 17th century.

239. MINIATURE CUP. pl. 75
Hexafoil cup engraved with a band of strapwork from which bunches of fruit are suspended. Baluster stem enriched with three dragon brackets with hanging rings. Hexafoil foot.
Unsigned. H. 57 mm.
Unrecorded. Private Collection.
Date: middle of the 17th century.

ANONYMOUS MASTER

It is probable that this master worked in Amsterdam, and was a colleague of Boelen Rijnhart. His ornament is in the renaissance manner. The shape of the small dish, however, suggests the style of the following period. The execution of this, his only known work, demonstrates the standard of his craftsmanship.

240. MINIATURE DISH. pl. 76
Octagonal dish with incurved sides. The rim is engraved with eight ornaments composed of C-scrolls. In the well of the dish, a female bust surrounded by four foliate ornaments.
Unsigned. 58 mm.
Unrecorded. Coll. A. O. van Kerkwijk, Doorn.
Date: XVIIA.

ANONYMOUS MASTER

The master of the dishes described under nos. 241 and 242 must have worked, probably in Amsterdam, in the middle of the 17th century. He was no more than an average silversmith whose work, however, is interesting as his designs show similar supple scrollwork to that of the anonymous master A who engraved no. 208.

241. SMALL DISH. pl. 76
The rim is coarsely engraved with four ornaments consisting of foliate scrolls and two conventional flowers. In the depression, a raised boss surrounded by a dotted band and four panels of C-scrolls ornament interspersed with shells.
Unsigned. 105 mm.
Exh. The Hague 1952, no. 596. Coll. A. O. van Kerkwijk, Doorn.
Date: XVIIA.

242. MINIATURE DISH. pl. 76
Octagonal dish with incurved sides. The rim is engraved with scrollwork and a rosette. In the well of the dish, a rummer. Moulded handle with ring.
Unsigned. 70 mm.
Unrecorded. Coll. A. O. van Kerkwijk, Doorn.
Date: XVIIA.

ANONYMOUS MASTER

Only two works of this master are known, both spoons of the inauguration of the Amsterdam town hall. The stems are quite different.

243. 1655. MEMORIAL SPOON OF THE INAUGURATION OF THE AMSTERDAM TOWN HALL. pl. 77
The stem is cast in the shape of a musket with, as finial, the head of a helmeted warrior.

The interior of the oval bowl is engraved with a view of the Amsterdam Town Hall and the inscription: den 29 Julij Ao 1655 ingewijt. Below, a mask.

Unsigned. L. 180 mm.
Marks: Flower (?; Voet I, 93); Amsterdam; C (1655).
Unrecorded. Private Collection.

ANONYMOUS MASTER

The remarkable and rare book-cover described under no. 244 shows the baroque floral style in perfection.

244. (1671) SMALL BOOK-COVER. pl. 78

The cover is pierced and engraved on both sides with sprays of flowers and foliage, surrounding on one side a medallion of St. Joseph, on the other, of the Virgin walking with the Child. The spine is also pierced and decorated with foliate scrolls, flowers and fruit. Borders of overlapping oak-leaves. Two pierced clasps.

Unsigned. 112 × 70 mm.
Marks: illegible; Holland; Amsterdam; I (1671).
Unrecorded. Private Collection.

ANONYMOUS MASTER

The medals described under nos. 245 and 246 were probably made by the same master. They are finely engraved in a delicate manner. We presume that the maker was not a silversmith but a copper-plate engraver. It seems possible that the memorial plaques of Cornelia Six and Sara van Rijnberk are by the same hand.

245. 1672. MEDAL (gold). pl. 78

Obverse. The capture of "The Golden Hawk". The Middelburg privateer of captain Rochussen attacking "The Golden Hawk". Other ships in the background.
Reverse. The following inscription: Gedenckpeninck van Cappiteyn Isaac Rockesen over een Engels Oostindies Retoerschip de Goude Valck t welck hij naer een dapper en mannelick gevecht uyt crachte van commisse van haer E. D. Mog: op de Engelsche verovert heeft den 7 Julij A°. 1672 en tot Amstelredam opgebracht.

Unsigned. 70 mm.
Dirks Rep. II, 1676; D. G. van Epen: Het geslacht Rochussen (The Hague 1928) p. 4. Rijksmuseum, Amsterdam.

246. 1695. MEDAL OF THE RESCUE OF TWO DUTCH SAILORS WHO WERE SHIPWRECKED AT ST. HELEN. pl. 78

Obverse. Tropical landscape with four natives, an elephant, two stags, an ostrich and two lions. Legend: Gedaghtenis van 't Ramp gevaar, Van Lourens Tysse Veijselaer. Daar Hij en Sillman 't leeven hielen, Van twemaal Honderd min tien Zielen.
Reverse. A three-master lying in the bay of St. Helen. A sloop with part of the crew is

rowed to the shore. Legend: Heleens bay bergd de Goude Buys, t'wijl God Hem spaard voor 't wild gespuys. Tot hy met ses om hulp gesonden, Met een de Caap en 't schip maar vonden.

Unsigned. 70 mm.

Van Loon IV, 154; Dirks Rep. II, 2409. Rijksmuseum, Amsterdam.

247. 1681. MEMORIAL PLAQUE OF CORNELIA SIX. pl. 79

Obverse. Portrait of Cornelia Six seen full face, bareheaded, bordered by a snake with his tail in his mouth, symbolizing Eternity. The portrait stands on a table, with a smoking lamp on one side, a skull and a bone on the other. In exergue: Dus siet men na de doot vrou Six nog afgebeelt, die aller deugden roll op aerden heeft volspeelt.

Reverse. The arms of the defunct, with the inscription: Cornelia Six obiit den 21 Mey A° 1681.

Unsigned. 70 mm.

De Navorscher 1896, p. 121; 1903, p. 309; Numism. Exh. (Amsterdam 1946) no. 675. Private Collection.

Cornelia Six was the daughter of William Six and Cornelia Hinloopen. She died unmarried at the Cape of Good Hope.

248. 1686. MEMORIAL PLAQUE OF S. H. VAN RIJNBERK (gold). pl. 79

Obverse. Skull and cross-bones, surmounted by a winged hour-glass. Behind the skull, two crossed scythes. Below, a foliate cartouche with the following inscription: Sara Hendrix Van Rijnberk Obijt den 15 April 1686, out 66 Jaren en 10 Maend. On the left, a putto with a smoking torch turned down; on the right, a bubble-blowing putto. At the bottom, a corpse. Above, a scroll with the following inscription: Zaligh zijn de Doden, die in den Here sterven.

Reverse. Skeleton surmounted by a winged hour-glass, holding a smoking torch and a scythe, standing behind a foliate cartouche with, at the bottom, a skull. On the left, a putto with a burning torch; on the right, a putto with a smoking torch turned down. The cartouche is inscribed: Deez' gift liet Sara van Rijnberk, Om staag aan haar te denken, Oprechte Liefde smoort geen zerk, Haar Schoonzoons kinderen schenken.

Unsigned. 70 × 60 mm.

Revue belge 1905, p. 452, pl. XIII; Numism. Exh. (Amsterdam 1946) no. 684. Private Collection.

The plaque is copied from a memorial plaque by Wouter Muller (Frederiks: De meesters der Plaquette-penningen, no. 19), which in its turn was a free imitation of a plaque by Pieter van Abeele (Frederiks: ibid. no. 38). The representation on the obverse is based on a print by J. Saenredam after A. Bloemaert (Bartsch 30).

THE MONOGRAMMIST TPL

The monogrammist TPL, who worked in Amsterdam in the second half of the 17th century, was a very skilful embosser, as is proved by his candlesticks of 1667 and 1673 in the R. C. Church of Enkhuizen, and an excellent engraver, as is demonstrated by the lid of the earthenware tankard described below.

249. (1672) TANKARD. pl. 80
Tankard of German earthenware with a silver lid engraved with the arms of Jacob de Sadeler and the date 1672. The thumb-piece is enriched with antlers.
Signed: TPL in a monogram (Voet I, 101). H. 140 mm.; diam. 110 mm.
Marks: Holland; Amsterdam; K (1672).
Unrecorded. Private Collection.

ANONYMOUS MASTER OF THE HEART

The beaker described under no. 250 is rather coarsely engraved by an average silversmith in a relaxed style derived from the beautiful designs of Adriaen Muntinck. It is inferior to many beakers made by provincial masters.

250. (1677) BEAKER. pl. 81
The lip is engraved with interlacing straps enclosing floral ornament. The band is interrupted at three points by pendent panels with figures of Faith, Hope and Charity, bordered by eagles, masks and scrollwork. Three bunches of fruit are suspended from the beaks of the eagles. Moulded foot. On the bottom is engraved: Jacobus Cuyleman, Maria Wijbouts.
Unsigned. H. 168 mm.
Marks: Triangle with a heart (Voet I, 111); Holland; Amsterdam; P (1677).
Voorl. lijst V, i, p. 134. Remonstrant Church, Haarlem.
One of a pair. On the bottom of the second is engraved: Pieter Muijser.

ANONYMOUS MASTER OF THE CROSS

The various component parts of the spoon described under no. 251 are skilfully wrought and cast, and related harmoniously to each other. It is a very attractive object.

251. (1688) SPOON. pl. 82
Flattened stem engraved below with floral ornament, terminating in a moulded base upon which a lion sits holding the arms of the village De Rijp. Fig-shaped bowl.
Unsigned. L. 190 mm.
Marks: Cross (Voet I, 122); Holland; Amsterdam; B (1688).
Unrecorded. Private Collection.

ANONYMOUS MASTER OF THE FISH

Various spoons by this silversmith are known. They prove that he was a good craftsman. The example described under no. 252 is surmounted by a finely cast and chased figure of William III, and is of historical interest both for England and the Netherlands.

252. (1690) SPOON. pl. 82
Stem of circular section decorated with lobate ornament and orange-branches, and

surmounted by the figure of William III, King of England, in coronation robes. Oval bowl inscribed: Vorst Wilhelms Krijgsgewin Dreef Jakob uyt Dublin anno 1690 Den 14 July.

Unsigned. L. 183 mm.
Marks: Fish (Voet I, 125); Holland; Amsterdam; D (1690).
Frederiks: Historia 1944, no. 39. Private Collection.

ANONYMOUS MASTER OF THE BIRD(?)

The spoon described under no. 253, though otherwise somewhat coarse, is of historical interest by reason of the finely cast figures of William and Mary in coronation robes, with which it is surmounted.

253. (1690) SPOON. pl. 82

Flattened stem surmounted by an Ionic capital upon which are the figures of William and Mary in coronation robes. Oval bowl. Inscribed on the back of the bowl: door hollans Maght – Ter Zee en Lant – in Veertig Winter dagen – heeft Willem door sijn kloek verstant – en sonder Slagh Verslagen – den koninck die in quaat verbont – met Lodewijck ons Tegen stont – om door sijn woeste bende – gods kerck en staet te schende – gekroont den 21 April 1689.

Unsigned. L. 202 mm.
Marks: Bird(?; not in Voet); Holland; Amsterdam; D (1690).
Frederiks: Historia 1944, no. 38; Private Collection.
Exh. Leiden 1935, no. 139;
Exh. The Hague 1952, no. 96.

THE MONOGRAMMIST FM(?)

An excellent silversmith who worked in Amsterdam in the last quarter of the 17th century. He was strongly influenced by his English contemporaries.

254. (1692) SALT. pl. 82

Square base, partly pierced, partly decorated with applied foliage in cut-card work on a matted ground, and with gadrooned borders. The short stem is enriched with a beaded collar. The upper part of the salt has a circular depression, and is decorated en suite.

Signed: FM(?). H. 54 mm.
Marks: Holland; Amsterdam; F (1692).
The Golden Age of Dutch Silver (Victoria and Albert Museum, London 1953, no. 36). Victoria and Albert Museum, London.

SIBERTUS BOUWELINGH

Sibertus Bouwelingh was born in Goch about 1660. He married Margritje Berckeloo in 1687, and became a member of the Amsterdam silversmiths' guild. The date of his death is unknown.

The stately beakers of the Reformed Church of Purmerend are exquisitely engraved. The lettering, so often neglected, contributes in this case much to the fine aspect of the whole.

255. 1692. MEMORIAL BEAKER. pl. 83
Engraved on one side with the coat-of-arms and a poem with the titles of the deceased and a dedication to the church; on the other side with a monogram of the initials of the deceased: W(illem) v(an) R(uytenburgh), Obijt 3 September A° 1692.
Signed: SB (not in Voet). H. 195 mm.
Marks: Holland; Amsterdam; F (1692).
Voorl. lijst V, i, p. 294; Geïll. Beschrijving VIII, 1: (Van Agt: Noord-Holland, Waterland en Omgeving) p. 115. Dutch Reformed Church, Purmerend.
One of a set of four.

THE MONOGRAMMIST ES

The man who engraved the four shields of the Fishermens' Guild of Hoorn was still using in 1702 the lobate style of the middle of the 17th century. His ornamental designs are strongly influenced by the prints by Gerbrandt van den Eeckhout. The execution is perfect.

256. 1702. FOUR SHIELDS OF THE FISHERMEN'S GUILD OF HOORN. pl. 84
Three shields are decorated with cartouches of supple scrolls and lobes, surmounted by a bat-like monster, and enriched, at the sides, by four cherubs holding garlands of fruit and, at the bottom, by a small panel. In the cartouches are engraved the following representations:
a. St. Peter with a fish in his right hand, two keys in his left.
b. Christ preaching on a boat.
c. Similar representation to b, but in reverse.
In the small panels are:
a. a fish.
b. a bound fish.
c. a fisherman in a rowing-boat with a basket on one side.
The fourth shield is engraved with a unicorn sitting on a pedestal, and holding the arms of Hoorn. On the left, a trophy of tools of the trade; on the right, a trophy of fishes. On the back are engraved names of governors of the guild and the dates 1702 and 1703.
Signed: ES (not in Voet). 200 × 155, 160 or 165 mm.
Marks: Holland; Amsterdam; Q (1702) or R (1703).
Dirks, pl. XXVI–XXX, p. 191; Arti-Exh. (Amsterdam 1858) nos. 267–270; Arti-Exh. (Amsterdam 1880) no. 1000; Exh. Amsterdam 1950, nos. 84–87. West-Frisian Museum, Hoorn.
The representation of *b* is based on a print by M. Merian, copied by P. H. Schut in the Historie des Nieuwen Testaments.

THE MONOGRAMMIST DK

This master worked in Amsterdam in the first quarter of the 17th century. It is impossible to judge his capacity from his few extant works, which are both skilfully wrought and soberly decorated.

257. (1705) SUGAR CASTER. pl. 84
Plain cylindrical body divided into two parts by a moulded girdle. Moulded base with beaded border. The domed cover is embellished with open-work ornament of scrolls and rosettes, and is surmounted by a turned finial.

Signed: DK (Voet I, 131). H. 188 mm.
Marks: Holland; Amsterdam; T (1705).

Exh. The Hague 1952, no. 104. Joseph M. Morpurgo, Amsterdam.

One of a set of three.

ANONYMOUS MASTER OF THE FORTUNE

Unfortunately we do not know the name of this master who lived in the first half of the 18th century, and must have been one of the best silversmiths of the period. In making the coffee-pot described below he was undoubtedly inspired by the English fashion of cut-card decoration, which he also applied on his tea-kettle of 1730.

258. (1718) COFFEE-POT. pl. 85
Pear-shaped body standing on three scroll feet joined by panels of trellis-work and shells. The body is decorated with mouldings, shells and panels of cut-card work. On the lower part are three taps affixed by rosettes; on the neck, two scroll swing handles. High domed cover decorated en suite, terminating in a bud.

Unsigned. H. 385 mm.
Marks: Fortune; Holland; Amsterdam; H (1718).

B. de Neeve: Bulletin Museum Boymans VI (Rotterdam 1955) p. 64, ill. 17. Boymans Museum, Rotterdam.

259. 1730. TEA-KETTLE AND STAND WITH LAMP. pl. 86
The pear-shaped kettle is decorated with cast applied Louis XIV strapwork, pendent husks and tassels, partly in cut-card work, and with two large shells. Small spout, simply decorated with scrolls. The high domed cover is ornamented en suite, and surmounted by a bud finial. The pivoted scroll handle is partly of ebony. The stand has three scroll feet, and is divided into two sections by a horizontal moulding. Both parts are pierced and decorated with drapery. Two swing scroll handles.

Unsigned. H. 400 mm.
Marks: Fortune; Holland; Amsterdam; V (1730).

Unrecorded. Joseph M. Morpurgo, Amsterdam.

ANONYMOUS MASTER

The maker's mark of the bell described under no. 260 is indecipherable, but the maker must be reckoned amongst the best Amsterdam silversmiths of the period.

260. (1718) BELL. pl. 84
The hexafoil bell is divided into two parts by a horizontal moulding. The sides of the

lower section are alternately plain or shaped and engraved with strapwork. Those of the upper section are alternately engraved with strapwork or plain and shaped. Below, a moulded edge. Matching handle and finial.

Unsigned. H. 127 mm.
Marks: illegible; Holland; Amsterdam; H (1718).
Unrecorded. Victoria and Albert Museum, London.

THE MONOGRAMMIST AD

The rim of the dish reproduced here, made by this master in 1720, is of a common design, but the execution is precise. The coat-of-arms and the inscription are skilfully engraved.

261. (1720) DISH. pl. 87
Circular dish with gadrooned border. In the depression are engraved two coats-of-arms surrounded by a scroll with the following inscription: Klaas Klaasz. Knol Obijt 25 April 1735 Neeltie Heemste Obijt den 20 Novemb: 1719.

Signed: AD in a monogram (not in Voet). 325 mm.
Marks: Holland; Amsterdam; K (1720).
Voorl. lijst V, i, p. 294. Dutch Reformed Church, Purmerend.
One of a set of four. Two have a diameter of 325 mm., the others of 385 mm.

ANONYMOUS MASTER

The cup described under no. 262 was probably made by an Amsterdam silversmith. It is a well proportioned, simple object, excellently made.

262. 1720. STANDING CUP AND COVER. pl. 88
Plain cup standing on a baluster stem and moulded foot. Moulded, slightly domed cover with vase-shaped finial. On the bottom is engraved a dedication and the date 1720.

No marks. H. 290 mm.
Voorl. lijst V, ii, p. 62. Evang. Lutheran Church, Amsterdam.

ANONYMOUS MASTER OF THE MAN WITH A CLUB

The identification by Voet of this master with Jan Lankhorst is based on an embossed beaker in the Rijksmuseum at Amsterdam (cat. no. 226) which has the maker's mark, a man with a club, together with the signature Jan Lankhorst. We know other embossed pieces with the initials IL alone as the maker's mark (Voet I, 145, 146), and these were undoubtedly made by Lankhorst. For this reason we consider that we have to do with two silversmiths who sometimes collaborated, one of whom has not yet been identified. His works, all with the maker's mark of a man with a club, are executed in the Louis XIV style, and show that he was a skilful silversmith and a proficient engraver.

263. (1722) EWER. pl. 89

Oval vase-shaped body with a moulded edge and a horizontal moulding in the middle of the neck. A Louis XIV floral ornament is applied under the spout. Short stem with moulding at the junction with the body. Shaped hexagonal foot. Scroll handle decorated with an acanthus-leaf and panels of overlapping scales. On body, neck and foot are engraved Louis XIV ornaments of foliate scrolls, feathers, drapery and a monogram composed of the letters CP within a Louis XV cartouche.

Unsigned. H. 237 mm.
Marks: Man with club (Voet I, 147); Holland; Amsterdam; M (1722).
Cat. Fitz. Henry, no. 1809. Private Collection.

264. (1740) SALVER. pl. 90

Square, with shaped angles. The rim is decorated with a cast and applied moulded band. The salver is engraved with drapery, tassels and feathers.

Unsigned. 285 × 285 mm.
Marks: Man with club (Voet I, 147); Holland; Amsterdam; F (1740).
Voorl. lijst V, i, p. 135. Remonstrant Church, Haarlem.

OTTO ALBRINK

Otto Albrink was born in Ootmarsum about 1668. He established himself as a silversmith in Amsterdam, and became a citizen of the town in 1696. He married Aeltje Nieuwenhoven in the same year. Otto died in or before 1730.

His coffee-pot of 1714 is of unusual form but a very attractive and finely executed piece.

265. (1714) COFFEE-POT. pl. 91

Hexagonal tapering body standing on three foliate scroll legs attached to the body by terms. Dolphin-shaped spout. Where the spout joins the body, is an applied panel of foliage and flowers in cut-card work. On the edge, mouldings with a narrow wavy band and a horizontal band of gadroons. Two scroll foliate handles enriched with beading. Domed cover decorated en suite, with a gadrooned ball finial.

Signed: OA under a coronet (Voet I, 149). H. 325 mm.
Marks: Holland; Amsterdam; D (1714).
Unrecorded. Victoria and Albert Museum, London.

THE MONOGRAMMIST IS

As far as we can judge from some spoons and the attractive, small coffee-pot described under no. 266, this master was a skilful craftsman endowed with a feeling sensitive for proportions.

266. (1738) SMALL COFFEE-POT. pl. 92

Plain pear-shaped body standing on a plain circular foot. Trumpet-shaped spout. Domed cover. Ebony handle and finial.

Signed: IS in a monogram (Voet I, 151). H. 173 mm.
Marks: Holland; Amsterdam; D (1738).
Exh. The Hague 1952, no. 122. Joseph M. Morpurgo, Amsterdam.

THE MONOGRAMMIST JL

The monogrammist JL was one of the best Amsterdam silversmiths of the first half of the 18th century. We only know one work of his hand, the magnificent tea-kettle described under no. 267, an imposing object executed in the Louis XIV style. The design of the whole, but especially of the handle is beyond all praise.

267. (1731) TEA-KETTLE AND STAND WITH LAMP. pl. 93

The pear-shaped kettle is decorated with cast and applied Louis XIV strapwork, pendent husks and drapery. Scroll spout with applied foliate scrolls. The high domed cover is decorated en suite, and is surmounted by a button finial. The pivoted handle is composed of C-scrolls with, in the midst, a moulded member. The stand has three foliate scroll feet, and is divided into two sections by a horizontal moulding. Both parts are pierced and decorated with Louis XIV ornament and shells. Two swing handles of C-scrolls.

Signed: JL in a monogram (not in Voet). H. 410 mm.
Marks: Holland; Amsterdam; W (1731).

Unrecorded. Private Collection.

HENDRICK SWIERING

Hendrick Swiering was born in Zwolle about 1693. He established himself as a silversmith in Amsterdam in 1726, where he married Catrina van Heut in 1733. His death must have occurred in or before 1785, as his widow was buried on August 13th of that year.

Hendrick Swiering was one of the best Dutch silversmith of the period. A number of his works are extant, some executed in the Louis XIV, some in the Louis XV style. A curious piece is the tea-pot described under no. 270, which has a Louis XIV form, but is engraved with fine rococo ornament. All Swiering's works are perfectly wrought and cast, a few engraved also. We reproduce four of his works to give a good survey of the skill and the versatility of this important master.

268. (1735) SALT. pl. 94

Square shaped base standing on four scroll feet decorated with Louis XIV drapery. The stem is embellished with a flattened moulded knob. The circular well has a square shaped border with applied Louis XIV ornament of scrolls, shells and pendent husks.

Signed: HS with a twig between (Voet I, 217). H. 65 mm.
Marks: Holland; Amsterdam; A (1735).

Unrecorded. Private Collection.

One of a pair.

269. (1735) BELL. pl. 94

The bell is divided into two parts by a horizontal moulding. The lower section has a moulded edge and sixteen sides. The upper section is decorated with two applied

embossed ornaments of shells and husks, and two of foliage, set alternately. Octagonal handle and finial, decorated with leaves.

Signed: HS with a sprig between (Voet I, 217). H. 140 mm.
Marks: Holland; Amsterdam; A (1735).

Unrecorded. Private Collection.

270. (1766/68) TEA-POT AND TRAY. pl. 95

a. Teapot. Octagonal vase-shaped body standing on a plain octagonal foot. Matching lid with ebony and silver knob. Octagonal spout divided into two parts by mouldings. Body and lid are engraved with rococo ornament. Ebony scroll handle.

b. Tray. Octagonal, with shaped edge, standing on a circular moulded foot, and decorated with cast scrolls and palmettes. The rim is engraved with rococo ornament.

Signed: HS with a twig between (Voet I, 217). Teapot: H. 160 mm.;
Marks: Holland; Amsterdam; G (1766, tray); I (1768, tea-pot). Tray 145 mm.

Unrecorded. Private Collection.

271. (1757) BEAKER. pl. 96

Engraved, above and below, with borders of asymmetrical scrolls enriched with foliage, shells and cornucopiae. Moulded foot. Engraved on the bottom: Diaconie tot Broeck. A° 1759 $^{3}/_{5}$.

Signed: HS with a sprig between (Voet I, 217). H. 145 mm.
Marks: Holland; Amsterdam; X (1757).

Voorl. lijst V, i, p. 55; Geïll. Beschrijving VIII, 1 Dutch Reformed Church,
(Van Agt; Noord-Holland, Waterland en Omgeving) p. 18, pl. CIII, 250. Broek in Waterland.

ABRAHAM DE BRUYN

Abraham de Bruyn was born in Amsterdam about 1695. He married Maria Hardingh in 1740. In 1748 he took a second wife, Hester Linde. He died in 1761.

It is impossible to judge the capacity of this master from the beaker described below, his only known work, though it is a well wrought attractive object.

272. (1745) BEAKER. pl. 97

Plain beaker standing on a slightly domed foot embossed with gadroons and fluting.

Signed: ADB in a monogram (Voet I, 279). H. 215 mm.
Marks: Holland; Amsterdam; L (1745).

Voorl. lijst V, i, p. 224. Dutch Reformed Church, Huizen.

THE MONOGRAMMIST PB

The monogrammist PB, who worked in Amsterdam in the middle of the 18th century, was an able silversmith. His candy-basket of 1748 is very attractive.

273. (1748) CANDY-BASKET. pl. 99

Basket in the form of a wine-cistern, standing on a moulded foot. The body is divided

into two parts. The lower section is decorated with four applied, shell-shaped ornaments; the open-work upper part has a border of scrollwork, shells and lambrequins. Two swing scroll handles.

Signed: PB (not in Voet). H. 60 mm.; L. 112 mm.
Marks: Holland; Amsterdam; O (1748).
Unrecorded. Joseph M. Morpurgo, Amsterdam.

JAN PONDT

Jan Pondt, born in Bremen about 1702, established himself as a silversmith in Amsterdam in 1729, and was admitted master of the guild. He married Maria van Rixtel in 1731, and died in 1767.

A large number of objects made by Pondt are extant. They all show that he never lost the German heaviness of style. He cannot be reckoned among the great Amsterdam masters.

274. (1736) TOBACCO-BOX. pl. 98

Octagonal, resting on four foliate scroll feet attached to the rounded sides of the body. The other sides are embellished with applied pierced strapwork panels enriched with foliage and flowers. Moulded borders, the lower embellished with pierced bands of strapwork, foliage and shells. The high domed cover is decorated in the same style, and terminates in a conventional fruit-shaped knob.

Signed: P in a pound (Voet I, 293). H. 182 mm.
Marks: Holland; Amsterdam; B (1736).
Unrecorded. Joseph M. Morpurgo, Amsterdam.

275. (1765) BELL. pl. 99

The borders of the circular writhen bell are embellished with rococo wavy ornament. Matching handle and finial.

Unsigned. H. 140 mm.
Marks: P in a pound (Voet I, 292–294); Holland; Amsterdam; F (1765).
Unrecorded. Joseph M. Morpurgo, Amsterdam.

OTTO KNOOP

Otto Knoop was born in Embden about 1704. He married Anna de Somer in Amsterdam in 1730, became a citizen of the town and a master of the silversmiths' guild. He died in or after 1766.

The spoon which Knoop made in 1759 is only a copy in the style of the 17th century, but the other piece reproduced here proves that he had a fine taste for ornament.

276. (1759) SPOON. pl. 82

Stem of triangular section, decorated with foliage in the lobate style, terminating in a moulded base surmounted by the figure of a musketeer. Oval bowl.

Signed: OK (Voet I, 317). L. 180 mm.
Marks: Holland; Amsterdam; Z (1759).
Frederiks: Historia 1944, no. 35. Private Collection.

277. 1762. POOR-BOX. pl. 100

In the form of a rectangular coffer with rounded angles, standing on four scroll feet affixed to the body by asymmetrical Louis XV ornament. The feet are joined by open-work bands enriched with shells and foliage. The lower part of the body has, above and below, moulded borders; from the upper, four applied scroll ornaments are suspended. The body is further engraved with Louis XV ornament. Inscribed on two sides: GEDENKT DEN ARMEN. Engraved on the bottom: Diaconie tot Broek. Anno 1762 $^{8}/_{16}$.

Signed: OK (Voet I, 317). H. 224 mm.; L. 180 mm.
Marks: Holland; Amsterdam; C (1762).
Voorl. lijst V, i, p. 56; Geïll. Beschrijving VIII, 1 Dutch Reformed Church,
(Van Agt: Noord-Holland, Waterland en Omgeving) p. 18. Broek in Waterland.
One of a pair.

ANONYMOUS MASTER OF THE TREE

The tobacco-box made by this master in 1753 is no more than a coarsely engraved "folk art" object.

278. (1753) TOBACCO-BOX. pl. 101

The lid shows on the left a travelling-coach drawn over a country-road by two horses; on the right, a pair of lovers sitting in a room. Below, between two rococo ornaments, the following inscription: Een Waagen Met Twee Schoone Paarden, is het schoonste Ding Op Aarden, Maar dat ick nog voor beeter hou, Dat is een Schoone Jonge vrou, Die Mijn Geen Stuersheydt laat blijken. Want die is bij geen paart of Wagen te Vergelijken. On the bottom is engraved an old man sitting in a room, and rocking asleep a child. On the right, a table with food and a pair of lovers lying in bed. Below, between two rococo ornaments, the following inscription: Hoe kan een Jongen vrouw Een oude man Bedriegen. Een ander maakt het kindt en hij moet Sitten Wiegen. The upright sides are engraved to resemble a basket, and show on the front a man offering tobacco to a friend, with the following inscription: Stopt Vrij uyt desen doos Een pijpje mat fatsoen, Maar onder dat beding Dat ik het weer mag doen. On the back is a representation of a man in trouble deserted by his friends, with the following inscription: Betrout op Vriendt of maagt in tijd van Tegenspoet, Van Duysent kwalijk een die u dan Vriendschap doet.

Unsigned. 55 × 167 mm.
Marks: Tree(?); Amsterdam; T (1753).
Unrecorded. Private Collection.
The doggerel verses state that a pretty young woman is preferable to a coach and horses; that an old man, who married a young woman, is often deceived by her, and must rock another's child; that a man living in prosperity among his friends, is usually deserted by them, when he is in trouble.

LOUIS METAYER

Louis Métayer, born in Rouen, was admitted member of the Amsterdam silversmiths' guild in 1730. In 1739 he married Johanna van Esch of Gouda, being a widower of Jeanne Viely. He died in 1774.

Louis Métayer was endowed with excellent taste. A skilful embosser, he received several commissions from the authorities to make gold standing cups and covers. These will be described in another volume. The small tobacco-box reproduced here proves his talent as engraver.

Another Louis Métayer is recorded as a goldsmith in London during the first quarter of the 18th century.

279. (1741) TOBACCO-BOX. pl. 101

Lid and bottom are engraved with views of the river Vecht.

Signed: LM (Voet I, 323). 50 × 135 mm.
Marks: Holland; Amsterdam; G (1741).

Unrecorded. Private Collection.

JACOB GIRARDIN

Jacob Girardin was born in 1725, son of Jean and Judith Vouillard. He became a master of the Amsterdam silversmiths' guild in 1745. In 1748 he married Alida Wouters; after her death, in 1762, Sara Wouters. He died in 1783.

Girardin was a skilful craftsman in engraving as well as in embossing. The design of his ornament, especially of the flowers, is better than that of his figures.

280. 1753. SNUFF-BOX. pl. 102

Circular, with engraved open-work decoration. The cover shows a coat-of-arms surmounted by a winged hour-glass, a scythe and a burning torch. On the left, a dog and a stork with the legend: Getrouw & Waaksaam. On the right, a cock and a hand holding a quill-pen, emerging out of clouds, with the legend: Vaardig & Wakker. Above, two angels with a branch of flowers and a scroll inscribed: LIEFDE. Below, the foliate letters A° 1753, 11M, 3 Dag. The whole surrounded by an ornamental border.

The bottom shows a man with a palm-branch, and a woman with three children, holding two crowned medallions with double monograms composed of the letters: JJC and JLP. Above, a flaming heart pierced by two arrows. Below, two pigeons with a snake, standing on a shell. The whole within a laurel-wreath. The side is engraved with a continuous scroll enclosing a hunting scene.

Signed: JG. 73 mm.
Marks: Amsterdam; T (1753).

Unrecorded. Private Collection.

281. (1763) TOBACCO-BOX. pl. 102

Oblong. The lid is engraved with a medallion of a man and a woman standing with clasped hands, enclosed within sprays of foliage and flowers. The sides are engraved with sprays of foliage enclosing pairs of lovers and two pigeons.

Signed: JG. 63 × 134 mm.
Marks: Amsterdam; D (1763).

Unrecorded. Private Collection.

JOANNES WINTER

Joannes Winter was born in Groningen about 1704. He established himself as a silversmith in Amsterdam where he became a citizen in 1730. In 1731 he married Anna van Hooven who died in 1747. Joannes died in 1778.

Very little of this master's work is extant. The coffee-pot of 1733 can be reckoned amongst the finest Dutch silver vessels of the period. The execution of the ornament is marvellous.

282. (1733) COFFEE-POT. pl. 103

Pear-shaped body with horizontal mouldings above and in the middle. From the upper moulding are suspended six applied open-work panels, separated by pendent husks. From the central moulding are suspended three applied Louis XIV shells. To the lower part of the body three cartouches of shells and foliate scrolls are applied. In the centre of these cartouches are three taps. On the upper part of the body are two swing scroll handles. The coffee-pot stands on three scroll feet joined by pierced panels, in the midst of which are lambrequins. High domed cover decorated with three applied shells and three pendent husks. Bud finial.

Signed: IW with a leafless tree between (Voet I, 337, 338). H. 370 mm.
Marks: Holland; Amsterdam; Y (1733).

Unrecorded. Private Collection.

WILLEM WOBBE

Willem Wobbe was born in Amsterdam in 1711, and became a citizen in 1730. He married Angenes Schut in 1740, and died in 1753.

Wobbe specialized in stamped boxes. The small example reproduced here is finely engraved.

283. (1736) SMALL BOX. pl. 99

The lid is engraved with two panels, one showing the portrait of Huss with the following inscription in the exergue: Als Hus in ouden tijt door Heerschappij van Roomen veroordeelt was ten Vier Als Martelaar gevelt. The other panel shows the burning of Huss. The panels are enclosed within floral sprays. The bottom is engraved with a portrait of Luther and the following inscription: Is Luther als een helt des Heeren voortgekoomen, En heeft het heijlig ligt voor Elck ten toon gestelt. Above, a swan. The whole enclosed within floral sprays. On the side, floral sprays and an ovolo band.

Signed: W (Voet I, 339–341). 62 × 47 mm.
Marks: Amsterdam; B (1736).

Unrecorded. Private Collection.

THE MONOGRAMMIST R

Only one piece made by this master is known, the beautiful dish described under no. 284. It is a very attractive object, finely executed, perhaps intended for spices.

284. (1770) DISH. pl. 104
The plain hexafoil dish has six shell-shaped depressions. Scalloped edge with applied cast scrolls and flowers.
Signed: R (Voet I, 347). 310 mm.
Marks: Holland; Amsterdam; L (1770).
Exh. The Hague 1952, no. 91. Private Collection.

LEENDERT BEEKHUYSEN

Leendert Beekhuysen was born in Amsterdam in 1708, son of Gerrit and Lysbeth van ten Tweelen. In 1731 he became a master of the silversmiths' guild of his native town. He married Geertruy Pelser in the same year. The date of his death is unknown.

Beekhuysen specialized in tobacco-boxes, attractive objects, but in general rather coarsely engraved.

285. (1750) TOBACCO-BOX. pl. 105
Octagonal. The slightly domed lid shows Moses and Aaron with the serpents before Pharaoh (Exodus 7, 10–13), within a band of rococo ornament. On the bottom, David with Goliath's head before Saul (I Samuel 17, 57), within a similar border. On the upright sides are depicted the wise and the foolish maidens, two female figures symbolizing Hope and Justice, a hunting scene and rococo ornament.
Signed: LB (Voet I, 350). 60 × 130 mm.
Marks: Amsterdam; T (1750).
Exh. Old Dutch Boxes (Kleykamp, The Hague 1913) no. 34; Exh. Leiden 1935, no. 356; Exh. Amsterdam 1950, no. 118. Coll. A. O. van Kerkwijk, Doorn.

286. (1753) TOBACCO-BOX. pl. 105
The lid shows the suppression of the Wine Merchants Revolt of 1748 in Amsterdam. On the left, the town-hall. The bottom is engraved with a representation of the looting of Van Arsen's, a wine merchant's house. On the upright sides, two other scenes of the revolt with relevant inscriptions and foliate sprays.
Signed: LB (Voet I, 350). 52 × 153 mm.
Marks: Amsterdam; T (1753).
Exh. Old Dutch Boxes (Kleykamp, The Hague 1913) no. 9; Exh. Amsterdam 1950, no. 121. Coll. A. O. van Kerkwijk, Doorn.

ANTHONIE DE ROOY

Anthonie de Rooy was born in Arnhem about 1702. He established himself as a silversmith in Amsterdam in 1731, in which year he was admitted master of the guild, and married Elsebe Ploeg. The latter was buried in Amsterdam in 1785, March 14th, described as his widow.

De Rooy was a skilful silversmith who worked in the Louis XIV style, but whose ornament was not of the highest quality and finish.

287. 1734. CANDLESTICK. pl. 106
Octagonal moulded base, the shorter sides incurved, standing on four scroll feet affixed with husks. The long sides are decorated with applied cast ornaments of foliate scrolls and shells. Baluster stem enriched with applied drapery, husks and shells, surmounted by a nozzle decorated with shells. Engraved on the bottom: Pillegift van J.V.H. voor T.A.M. gebooren d^{n}. 23 Aug. i. 1734.
Signed: ADR in a monogram (Voet I, 370). H. 210 mm.
Marks: Holland; Amsterdam; z (1734).
Begeer, p. 27, ill. 76. Boymans Museum, Rotterdam.

ANONYMOUS MASTER OF THE CLOVER–LEAF

This master did not exceed the standard of the average silversmith. He probably specialized in tobacco-boxes, the engraved decoration of which was always rather coarse.

288. (1735) TOBACCO-BOX. pl. 107
Oval. The lid shows King Achab adressing Naboth in his vineyard (I Kings 21), within a foliate border. Two bands, one of foliage, the other wavy, are applied to the edge of the lid. The bottom is engraved with the Marriage at Cana (John 2). Similar applied bands.
Unsigned. 60 × 120 mm.
Marks: Clover-leaf (Voet I, 380); Amsterdam; A (1735).
Unrecorded. Private Collection.

289. TOBACCO-BOX. pl. 107
Oval. The lid is engraved with the arms of Henry Schutte between foliate strapwork in the Louis XIV style. At the bottom, a scroll with the inscription: Henr: Schutte. Richter tot Diepenheim.
Unsigned. 65 × 130 mm.
Marks: Clover-leaf (Voet I, 380); Amsterdam.
Unrecorded. Private Collection.
Date: XVIIIb.

ANONYMOUS MASTER OF THE MAN'S HEAD

An average silversmith who generally made spoons. The tobacco-box, made by him in 1754, is of historical interest only.

290. (1754) TOBACCO-BOX. pl. 108
Octagonal. The slightly domed lid and bottom are engraved with caricatures of the levy of taxes (Liberale Gift) in the year 1747.
Unsigned. 62 × 135 mm.
Marks: Man's head (Voet I, 381); Holland; Amsterdam; U (1754).
Exh. Leeuwarden 1927, no. 689. Private Collection.

ANONYMOUS MASTER OF THE TULIP

The tobacco-box made by this master in 1754, though rather coarsely engraved, is an attractive object.

291. (1754) TOBACCO-BOX. pl. 108

Octagonal. The slightly domed lid shows the beheading of Holophernes by Judith (Judith 13–7), within a band of rococo ornament and flowers. On the bottom is engraved the flight of the troops of Holophernes (Judith 13–8), within a band of foliage. On the upright sides, doggerel lines in Dutch referring to the scenes depicted, and a rococo ornament.

Unsigned. 60 × 135 mm.
Marks: Tulip (Voet I, 385); Amsterdam; U (1754).

Exh. Old Dutch Boxes (Kleykamp, The Hague 1913) no. 36; Coll. A. O. van Kerkwijk, Doorn.
Exh. Amsterdam 1950, no. 122.

The representations are based on prints by M. Merian, copied by P. H. Schut in the "Historie des Ouden Testaments"; Thesaurus Sacrarum Historiarum, p. 258.

PIETER MOURITS

Pieter Mourits was born in Düsseldorf about 1707. He established himself in Amsterdam as a silversmith in 1732, where he married Catrina van den Bos in 1736. In 1738 he took a second wife, Alida van Rossem. He died in 1789.

His candelabrum described under no. 292 is an imposing piece.

292. (1738) CANDELABRUM. pl. 109

Octagonal shaped moulded base. Baluster stem with circular nozzle. In the nozzle can be inserted a loose hexagonal member, to the short sides of which are attached three scroll branches supporting circular wax-pans and nozzles. The loose member is surmounted by a vase-shaped moulded finial. The foot is engraved with a sailing vessel and the initials GWC of the West-Indian Company; the edge with a presentation inscription to Cornelis Schrijver and the date 1737.

Signed: PM with a rosette between (Voet I, 397, 547). H. 370 mm.
Marks: Holland; Amsterdam; D (1738).

Cat. Rijksmuseum (Amsterdam 1952) no. 237. Rijksmuseum, Amsterdam.

One of a pair.

293. (1765) TOBACCO-BOX. pl. 110

Octagonal, standing on four ball feet attached to the flat plain sides of the body by acanthus scrolls. The other sides are rounded and decorated with applied open-work ornaments of scrolls, shells and husks. The domed cover is decorated en suite. Moulded finial.

Signed: PM with a rosette between (Voet I, 397, 547). H. 165 mm.
Marks: Holland; Amsterdam; F (1765).

Unrecorded. Private Collection.

GERRIT BOVERHOF

Gerrit Boverhof was born in 1696. In 1721 he married Aletta Kleman. He died in 1772.

Boverhof's works, executed in the Louis XIV and Louis XV style, are not of the highest quality, but are nevertheless of pleasing design.

294. (1741) SALVER. pl. 111

Circular, with shaped border. The edge is decorated with applied mouldings, four ornaments of shells, scrollwork and foliage, and four composed of baskets of fruit and flowers, scrollwork and foliage. In the centre is an engraved monogram composed of the initials DVL.

Signed: GB with a rosette between (Voet I, 403). 375 mm.
Marks: Holland; Amsterdam; G (1741).
Unrecorded. Amsterdam Antique Trade 1953.

295. (1755) SMALL COFFEE-POT. pl. 112

Pear-shaped body standing on three scroll feet, engraved at the top with rococo ornament. Rocaille lid. Ebony scroll handle.

Signed: GB with a rosette between (Voet I, 403). H. 143 mm.
Marks: Holland; Amsterdam; V (1755).
Unrecorded. Private Collection.

REINIER BRANDT

Reinier Brandt was born in Wezel in 1707. He established himself as a silversmith in Amsterdam, where he became a citizen in 1734. Three years later he married Maria van Wierop, the widow of the famous Amsterdam silversmith Hendrik Swiering. The date of his death is unknown. His latest recorded work is dated 1784.

Brandt may be counted among the best Dutch silversmiths. His open-work bread-baskets and other vessels for domestic use as well as for the divine service are much admired.

296. (1753) SOAP-BOX. pl. 112

Spherical body standing on a low moulded foot. The lid is decorated with applied scrolls, and engraved with the arms of the Backer family.

Signed: RB (Voet I, 413). H. 75 mm.
Marks: Holland; Amsterdam; T (1753).
Cat. Rijksmuseum (Amsterdam 1952) no. 272. Rijksmuseum, Amsterdam.

297. 1768. BAPTISMAL BASIN. pl. 113

Plain oval basin. The rim is decorated with an applied scroll band enriched with flowers and bunches of fruit. Engraved on the bottom: Dit Doopbekken is aan de Luthersche Gemeente te Monnikendam ter Gedagtenis geschonken van Juffr. Engeltje Green, Weduwe Bewie, den 1de November 1768.

Signed: RB (Voet I, 413). 270 × 330 mm.
Marks: Holland; Amsterdam; I (1768).
Voorl. lijst V, i, p. 256; Geïll. Beschrijving VIII, 1 (Van Agt: Noord-Holland, Waterland en Omgeving) p. 100. Evang. Lutheran Church, Monnikendam.

298. (1769) BREAD-BASKET. pl. 114
Oval basket standing on four scroll feet. The open-work side is decorated with engraved floral ornament and trellis-work. The borders are strengthened with applied scrolls joined by applied flowers, corn-ears and fruit. Two scroll handles enriched with flowers.
Signed: RB (Voet I, 413). H. 105 mm.; L. 400 mm.
Marks: Holland; Amsterdam; K (1769).
Unrecorded. Private Collection.

299. (1771) TABLE BASKET. pl. 114
Oval basket with scalloped rim. The side is decorated with open-work geometrical design. Foot, edge and handles enriched with double roped bands.
Signed: RB (Voet I, 413). H. 105 mm.; L. 285 mm.
Marks: Holland; Amsterdam; M (1771).
Unrecorded. Private Collection.

300. (1778) BREAD-BASKET. pl. 115
Oval basket standing on four whorl feet. The open-work side is pierced with ears-of-corn, trellis-work, rocailles and birds. The borders are strengthened with applied scroll-work and rococo shells. Two scroll handles.
Signed: RB (Voet I, 413). H. 90 mm.; L. 300 mm.
Marks: Holland; Amsterdam; T (1778).
Unrecorded. Private Collection.

HARMANUS NIEUWENHUYS

Harmanus Nieuwenhuys was born in Amsterdam in 1710. He became a master of the Amsterdam silversmiths' guild in 1736, in which year he married Harmina van Santen. In 1755 he took a second wife, Alida van Berkum. He died in 1763.

Nieuwenhuys was a versatile silversmith who made various vessels, some soberly, others luxuriously decorated, but all testifying to the good taste and the ability of their maker.

301. (1740) SMALL TUREEN. pl. 115
Plain curved body standing on four claw feet affixed to the tureen by leaves. The edge is decorated with applied Louis XV scrolls and floral ornament. Two handles composed of foliage and flowers. Matching cover surmounted by a spray with a fruit. Ebony fruit finial.
Signed: NH in a building (Voet I, 516). H. 110 mm.; L. 210 mm.
Marks: Holland; Amsterdam; F (1740).
Unrecorded. Private Collection.

302. (1749) SALVER. pl. 116
Oblong, the small sides shaped. Moulded border enriched with four rococo ornaments. Two regence handles composed of foliate scrolls, feathers and husks.
Signed: HNH (Voet I, 420). 270 × 430 mm.
Marks: Holland; Amsterdam; P (1749).
Unrecorded. Private Collection.

HENDRIK GRISTE

Hendrik Griste, son of Melchert, a cooper in Amsterdam, and Maria Cramwinkel, was born in 1722. He became a master of the silversmiths' guild of his native town in 1747, in which year he married Maria Kloppenburg. After her death he took a second wife, Catharina Somer, in 1757. He died in 1784.

Griste was a tasteful designer of cast ornament, which he skilful applied to vessels such as salvers, tobacco-boxes, braziers and baskets.

303. (1751) BASKET. pl. 117

Octofoil. The sides are decorated with open-work ornament. The rim is adorned with a border of cast and applied foliate scrolls, upon four sides of which is a conventional shell between two horn-blowing putti; on two sides, a basket of fruit held by two winged putti. The handles are affixed to the remaining sides, and are composed of bust portraits of Prince William IV of Orange and his wife Princess Anne of England, with a crowned basket of fruit between. Inscribed: Jacobus van Bambergen. The base is formed of open-work scrolls, with two masks and two shells.

Signed: HG (Voet I, 432). 272 × 222 mm.
Marks: Holland; Amsterdam; R (1751).
Exh. The Hague 1952, no. 117. Martin S. Norton, London.

304. (1755) SALVER. pl. 118

Plain octagonal salver with shaped edge enriched with applied foliate scrolls and rocailles. In the centre two coats-of-arms are engraved.

Signed: HG (Voet I, 432). 315 × 315 mm.
Marks: Holland; Amsterdam; V (1755).
Unrecorded. Private Collection.

THE MONOGRAMMIST IH

The monogrammist IH worked in Amsterdam in the second half of the 18th century, generally in a pure rococo style. His work is always excellently finished.

305. (1787) SALVER. pl. 119

Plain octagonal salver. The edge is decorated with eight applied cast ornaments of asymmetrical scrolls. Four shaped feet.

Signed: IH with a tree between (Voet I, 445). 225 mm.
Marks: Holland; Amsterdam; C (1787).
Voorl. lijst V, i, p. 238; Geïll. Beschrijving VIII, 1 (Van Agt: Noord-Holland, Waterland en Omgeving) p. 84, pl. CII, 249. Dutch Reformed Church, Watergang.

VALENTYN CASPER BOEMCKE

Valentyn Boemcke was born in Dortmund about 1728. He established himself as a silversmith in Amsterdam, where he became a citizen in 1657, and married Christina Halfman. After her death in 1772, he took a second wife, Anna Regenhertz, in 1773. He died in 1782.

The candlestick which Boemcke made in 1770 is one of the most elegant and attractive examples of the Louis XV period.

306. (1770) CANDLESTICK. pl. 120
Trefoil base, baluster stem, circular nozzle and wax-pan, decorated all over with rococo foliage.

Signed: VCB (Voet I, 457). H. 250 mm.
Marks: Holland; Amsterdam; L (1770).

Voorl. lijst IV, p. 76. Municipality of Elburg.

JOHANNES SIOTTELING

Johannes Siotteling was born in Gothenborg about 1731. He established himself as a silversmith in Amsterdam, and married Margaretha Janszen there in 1763. He died in 1799.

Siotteling was undoubtedly one of the best Amsterdam silversmiths of the second half of the 18th century. He worked in the Louis XV and Louis XVI style. His Louis XV objects are always richly decorated with the finest ornament; the Louis XVI pieces are more sober, except the magnificent candlesticks described under no. 310, which follow the French fashion of the time.

307. TOBACCO-BOX. pl. 121
Writhen body standing on three scroll feet attached to the body by foliage. Between the feet are open-work cast and applied bands of rococo scrollwork, foliage and flowers. Six panels of the writhen domed cover are decorated with applied Louis XV scrollwork and bunches of fruit suspended from a rosette of rococo foliage, set alternately with six blank panels. The cover is surmounted by a finial in the shape of a pomegranate with leaves.

Unsigned. H. 188 mm.
Marks: Holland; Amsterdam.

Unrecorded. Joseph M. Morpurgo, Amsterdam.

The maker's mark and the year-letter have been oblitarated by a repair, but the box can safely be attributed to Siotteling on stylistic grounds. The piece must date from about 1765.

308. (1771) CANDLESTICK. pl. 122
The cast triangular base, stem, nozzle and wax-pan are decorated with asymmetrical scrollwork, foliage and flowers in the Louis XV style.

Signed: ISL (Voet I, 458–461). H. 270 mm.
Marks: Holland; Amsterdam; M (1771).

Exh. The Hague 1952, no. 127. Joseph M. Morpurgo, Amsterdam.

One of a pair.

309. (1783) TOBACCO-BOX. pl. 123
The slightly tapering body is embossed with fluting and garlands of laurel-leaves, and

stands on three scroll feet, with foliage attached to the body. Between the feet are open-work cast and applied bands of rococo scrollwork. The domed cover is embossed with fluting and a rosette of laurel-leaves, and is surmounted by an open-work finial composed of flowers and foliage.

Signed: ISL (Voet I, 458–461). H. 170 mm.
Marks: Holland; Amsterdam; Y (1783).

Unrecorded. Joseph M. Morpurgo, Amsterdam.

310. (1785) CANDLESTICK. pl. 124

Circular base embossed with a band of laurel-leaves and a rosette of leaves, and further embellished with a beaded ring. The baluster stem is decorated with a rosette of acanthus-leaves, and three medallions of antique busts enclosed within acanthus-leaves. Three open-work garlands are suspended from the top. The nozzle is enriched with antique ornament. Wax-pan with beaded edge.

Signed: ISL (Voet I, 458–461). H. 190 mm.
Marks: Holland; Amsterdam; A (1785).

Unrecorded. Rijksmuseum, Amsterdam.

311. (1788) BREAD-BASKET. pl. 125

Oval basket ornamented with four open-work panels engraved with musical instruments on a trellis-work ground enriched with rosettes. The sides composed of open-work bands of S-scrolls, trellis-work and flowers. Beaded upper and lower border. Four scroll feet decorated with acanthus-leaves, inserted in the lower edge.

Signed: ISL (Voet I, 458–461). H. 150 mm.; L. 300 mm.
Marks: Holland; Amsterdam; D (1788).

Exh. Amsterdam 1950, no. 169; K. Citroen, Amsterdam.
Exh. The Hague 1952, no. 140.

JACOBUS KONING

Jacobus Koning was born in 1735, son of Dirk and Anna Frenkel. He married Lena te Pas in 1760. The date of his death in unknown.

Koning specialized in tobacco-boxes, attractive objects which, however, did not reach a very high artistic level.

312. (1764) TOBACCO-BOX. pl. 126

Octagonal. The slightly domed lid shows the Lapidation of St. Stephen (Acts 7, 54–60), within a band of foliage and flowers. In the sky, the Holy Trinity. On either side, a youth holding a foliate cartouche with an inscription in Dutch referring to the scene depicted. On the bottom, the Baptism of the Moor by St. Philip (Acts 8, 36–40), within a band of foliage and flowers, with hunting scenes between. On either side, similar

youths to those on the lid. On the upright sides are two scenes from the history of the prodigal son with inscriptions and ornament.

Unsigned. 60 × 130 mm.
Marks: Man with crown and sceptre (Voet I, 462); Amsterdam; E (1764).
Exh. Old Dutch Boxes (Kleykamp, The Hague 1913) no. 35; Coll. A. O. van Kerkwijk, Doorn.
Exh. Leiden 1935, no. 357.

The representation of the Baptism of the Moor is based on a print by M. Merian, copied by P. H. Schut in the "Historie des Nieuwen Testaments"; Sacred Histories III, p. 68; Figgers of the Bible III, p. 60. The representation of the Lapidation of St. Stephen is based on a print by Merian: Sacred Histories III, p. 67; Figgers of the Bible III, p. 59.

313. (1766) TOBACCO-BOX. pl. 126

The lid is engraved with a scene of the departure of a sailor. Below, the following doggerel lines: Als ik van t lant afsteek, Begeef mijn op de baaren, Hoop ik altijt op God, Die sal mijn wel bewaaren. Maar t is mijn niet genoeg de zoute zee te peylen, maar 'k hoop nog bovendien den hemel te bezeylen. On the bottom is engraved the return of the sailor. Inscription: Geen zee of ambagtsman Is meer welkom in huijs, Alsdat hij brengt sijn vrouw wat veel sesthalven thuijs.

Unsigned. 55 × 160 mm.
Marks: Man with crown and sceptre (Voet I, 462); Amsterdam; G (1766).
Cat. Rijksmuseum (Amsterdam 1952) no. 289. Rijksmuseum, Amsterdam.

PIETER BARTHOLOMEUS VAN LINDEN

Of this master we only know that he married Johanna Hatterweer in 1755, and that he died in 1779, 59 years old. He must have been born about 1720.

Van Linden made beautiful Louis XV vessels. His sweet-meat and candy-baskets are among his finest works and are much in demand.

314. (1761) CANDY-BASKET. pl. 125

Basket in the form of a wine-cistern, standing on four claw feet. The body is divided into two parts. The lower section is plain, the upper is decorated with four spreading flutes and a border of scrollwork, garlands and rocailles. Two rococo handles.

Signed: PVL with a tree between (Voet I, 475). H. 70 mm.; L. 160 mm.
Marks: Holland; Amsterdam; B (1761).
Unrecorded. Private Collection.

ANONYMOUS MASTER OF THE TURNIP

This anonymous master was one of the most elegant Amsterdam silversmiths of the Louis XV period. The bread-basket of 1770 is one of his best works.

315. (1770) BREAD-BASKET. pl. 127

Oval, with cast applied borders enriched, above and below, with leaves, four of the lower border forming the feet. Two scroll handles decorated en suite.

Unsigned. H. 115 mm.; L. 280 mm.
Marks: Turnip(?; Voet I, 476); Holland; Amsterdam; L (1770).
Unrecorded. Joseph M. Morpurgo, Amsterdam.

JAN BUYSEN

Jan Buysen, son of the Amsterdam silversmith Jan and Anna Ernst, was born in 1749. He married Maria Tolenaar and died in 1813.

Buysen followed the Louis XVI style, but on his coffee-pot of 1777 reminiscences of the Louis XV style are still recognisable.

316. (1777) COFFEE-POT. pl. 128

Oviform body, the lower part embossed with laurel-leaves. Foot decorated with acanthus and laurel-leaves, set alternately, and a beaded ring. The body is further embellished with medallion heads, rams' heads and garlands of leaves. Around the upper part of the body is a band of wave scroll ornament against a punched ground. The neck is decorated with widely spaced flutes, and a band of wave scroll ornament. Spout in form of a rococo shell. The lid is en suite with the spout and is surmounted by a pinecone upon a beaded ring. Ebony handle.

Signed: BN (Voet I, 477). H. 310 mm.
Marks: Holland; Amsterdam; S (1777).

Exh. Amsterdam 1950, no. 155; Private Collection.
Exh. The Hague 1952, no. 135.

JOHANNES VAN GEFFEN

Johannes van Geffen was born in Amsterdam, son of the silversmith Johannes. The date of his birth is unknown, but was probably before 1726. He became a citizen of the town in 1760, and was on that date also a silversmith. He married Susanna Knoop of Gorinchem in 1775. Susanna died in 1802. Johannes was still alive at that date.

Van Geffen specialized in miniature objects. A great variety of things were made by him on a minute scale, such as tilburies, sleighs, men and women at work, children playing, all kinds of house furniture etc. All his objects are finely executed.

317. (1764) MINIATURE TEA-KETTLE STAND. pl. 127

Plain square body with flattened angles, standing on four scroll feet. Instead of handles, two incised hearts. Slightly domed cover with moulded knob.

Unsigned. H. 64 mm.
Marks: Horn in a heart (Voet I, 487); Amsterdam; E (1739).

Unrecorded. Private Collection.

318. MINIATURE VASE. pl. 127

Plain oviform body standing on a spreading foot decorated with gadroons and fluting, arranged alternately. The neck is enriched with a similar band and a rosette, the cover with a rosette and a fruit finial.

Unsigned. H. 50 mm.
Marks: Horn in a heart (Voet I, 487); Amsterdam.

Unrecorded. Private Collection.

Date: XVIIIB.

319. (1784) THE MAGI. pl. 127

Three children disguised as the Magi, playing with a large star, the rays of which end in angels.

Unsigned. H. 95 mm.
Marks: Horn in a heart (Voet I, 487); Holland; Amsterdam; Z (1784).
Unrecorded. Private Collection.

NICOLAAS VAN DIEMEN

Nicolaas van Diemen, son of Cornelius and Aeltie van Slijck, was born in Amsterdam in 1712. He married Catrina van Graas in 1740, and became a citizen of the town in 1741. In 1756 he took a second wife, Jacoba Wobbe. He probably died in 1783.

The coffee-pot he made in 1756 is well wrought and finely engraved; it is, however, very simple and cannot withstand comparison with that described under no. 258.

320. (1756) COFFEE-POT. pl. 129

Pear-shaped body standing on three scroll legs which rest on ebony feet. Scroll spout with flat rococo handle. Scroll ebony handle. High domed cover with ebony finial. Body and cover are engraved with rocailles and flowers.

Signed: NVD (Voet I, 488). H. 337 mm.
Marks: Holland; Amsterdam; W (1756).
Cat. Rijksmuseum (Amsterdam 1952) no. 277. Rijksmuseum, Amsterdam.

ISAAC SCHENK

Isaac Schenk, son of Jacob and Maria van Leeuwen, was born in Amsterdam in 1746. He established himself as a silversmith, and became a citizen of the town in 1772. He died in 1808.

The tobacco-box of 1771 described under no. 321 is finely engraved and dated 1781. It is not certain whether it was engraved by Schenk or another artist.

321. (1771) TOBACCO-BOX. pl. 130

The lid shows a view of the battle of Doggersbank (5 Aug. 1781). On the bottom is engraved the fight of Capt. Oorthuis near Cadiz (30 May 1781). On the upright sides, inscriptions referring to the scenes depicted.

Unsigned. 48 × 155 mm.
Marks: Jug (Voet I, 492); Amsterdam; M (1771).
Exh. Old Dutch Boxes (Kleykamp, The Hague 1913) no. 11; Coll. A. O. van Kerkwijk, Doorn.
Exh. Leiden 1935, no. 358.

DIRK AND STEVEN JAN VAN HENGEL

Dirk van Hengel, from Winterswijk, was born in 1703 and established himself in Amsterdam about 1728, in which year he married Hillegonda Prins. In 1731 their son Steven Jan was born, who became a silversmith like his father. In 1759 Steven married Maria Catharina ter

Horst. He died in 1767. The will of his father, made after Steven's death, records that he and his son were partners and that subsequently there was a partnership between him and his son's widow. Dirk died in 1776. The fine basket described below bears the signature of Steven, but the year-letter of 1770 shows that it was made after Steven's death. Hence it follows that Dirk and Steven's widow, continuing the workshop, kept on using Steven's mark.

322. (1771) SWEETMEAT-BASKET. pl. 130

Oval basket ornamented all over with open-work and engraved sprays of foliage and flowers. The edges are strengthened with applied cast scrolls and flowers in relief. Those on the lower edge form the four feet of the basket. Two handles decorated in the same style as the edges.

Signed: S.V.H. (Voet I, 496). H. 98 mm.; L. 251 mm.
Marks: Holland; Amsterdam; M (1771).

Exh. The Hague 1952, no. 128. Joseph M. Morpurgo, Amsterdam.

WYNAND WARNEKE

Wynand Warneke was born in Amersfoort about 1739. He became a citizen of Amsterdam in 1762, and married Jacoba de Putt in 1764. He died in 1810.

A large number of works by Warneke are extant, but it is not quite certain that all the vessels marked WW were made by him. A certain Walram Waerdenburg possibly made a number of them. (See Geïll. Beschrijving VIII, 2: H. M. van den Berg, Westfriesland, p. 143). Warneke's works are without exception perfect in style and precisely executed.

323. (1763) COFFEE-POT. pl. 131

Writhen pear-shaped body standing on three scroll feet affixed to the body by a rosette and leaves. The body is decorated, above and below, with rococo ornament. Scroll spout enriched with a rocaille. Matching lid surmounted by a rosette. Ebony scroll handle.

Signed: WW (Voet I, 497). H. 343 mm.
Marks: Holland; Amsterdam; D (1763).

Unrecorded. Coll. Völcker van Soelen, Zoelen.

324. (1766) JUG. pl. 132

Plain pear-shaped body standing on a high foot. The neck is engraved with shells, vines and flowers. The handle is made to resemble a vine with two branches of leaves.

Signed: WW (Voet I, 497). H. 315 mm.
Marks: Holland; Amsterdam; G (1766).

Voorl. lijst V, i, p. 294; Geïll. Beschrijving VIII, 1 (Van Agt: Noord-Holland, Waterland en Omgeving) p. 115. Dutch Reformed Church, Purmerend.

One of a set of three, of which one is 360 mm. high.

325. (1769) STANDING CUP AND COVER. pl. 133

Plain writhen bowl enclosed within a calyx of vines and bunches of grapes, standing

on a vine-branch stem and a plain writhen foot. Matching cover surmounted by vines and bunches of grapes.

Signed: WW (Voet I, 497). H. 360 mm.
Marks: Holland; Amsterdam; K (1769).

Voorl. lijst V, i, p. 294; Geïll. Beschrijving VIII, 1 Evangelist Lutheran Church,
(Van Agt: Noord-Holland, Waterland en Omgeving) p. 115, pl. C, 242. Purmerend.

326. (1783) Oil and Vinegar Stand. pl. 134

Oval basket standing on four claw feet. The open-work side is decorated with two ovolo bands, with a band of S-scrolls and rosettes between. Beaded lower and foliate upper border. From the latter garlands and medallions of Emperors' heads are suspended by knots. Two knots form the handles. Inside the basket is a pierced plate in which two flagons, a mustard-pot and another vessel can be put. In the centre, a pepper-caster.

Signed: WW (Voet I, 497). L. 340 mm.
Marks: Holland; Amsterdam; Y (1783).

Unrecorded. Joseph M. Morpurgo, Amsterdam.

CORNELIS RUDOLF STOLTING

Cornelis Stolting was born in 1741, son of Willem and Johanna van Eysendyk. He became a master of the Amsterdam silversmiths' guild in 1771. The following year he married Antonetta Wessel. Cornelis died in 1800.

Stolting was one of the very good silversmiths who worked in the Louis XVI style. He had understanding for the elements of classical art, and his work in this style is excellent.

327. (1783) Candlestick. pl. 135

Square base enriched with a band of laurel-leaves. The stem is formed as a circular fluted column standing on a square pedestal decorated with garlands of laurel-leaves. The column ends in a square capital with a rosette on each side, and is surmounted by a circular nozzle decorated with laurel-leaves, garlands and a beaded edge.

Signed: CRS (Voet I, 512). H. 282 mm.
Marks: Holland; Amsterdam; Y (1783).

Unrecorded. Joseph M. Morpurgo, Amsterdam.

One of a set of four.

FREDERIK MANICUS

Frederik Manicus was born in 1740. In 1763 he married Maria Krenteboll who died in 1779. In 1780 he took a second wife, Alida van Heukelom. He died in 1785.

Manicus was a competent craftsman with an understanding of the Louis XV and Louis XVI ornament.

328. 1772. Jug. pl. 136

Pear-shaped hexafoil body standing on a matching foot. Leaf-shaped lid surmounted by the Lamb of God. Scroll handle enriched with vines and a bunch of grapes. Engraved

on the body: Dit ter Gedagtenisse Gelegateerd aan de Luthersche Gemeente te Monnikkendam van Mejuffrouw Catharina Valies. Anno 1772.

Signed: FM (Voet I, 517). H. 400 mm.
Marks: Holland; Amsterdam; N (1772).

Voorl lijst V, i, p. 256; Geïll. Beschrijving VIII, 1 (Van Agt: Noord-Holland, Waterland en Omgeving) p. 100. Evangelist Lutheran Church, Monnikendam.

329. (1773) TEA-KETTLE AND STAND WITH LAMP. pl. 137

The melon-shaped kettle has six plain lobes; the lid is formed as a bundle of leaves with a fruit; the stalk-shaped spout and the pivoting handle, which is partly of ebony, are enriched with foliage. Tripod stand decorated with foliage, flowers and a collar of leaves.

Signed: FM (Voet I, 517). H. 285 mm.
Marks: Holland; Amsterdam; O (1773).

Unrecorded. Coll. Völcker van Soelen, Zoelen.

330. (1783) SUGAR-CASTER. pl. 138

Vase-shaped body standing on a plain circular foot enriched with two beaded bands. The body is decorated with spreading flutes and garlands suspended from a strapwork band, surmounted by a beaded ring. The open-work domed cover has a beaded ring, and is surmounted by a button.

Signed: FM (Voet I, 517). H. 235 mm.
Marks: Holland; Amsterdam; Y (1783).

Unrecorded. Municipal Museum, The Hague.

SVANTE STRIEBEEK

Svante Striebeek was born in Landscrona in Sweden. He became a citizen of Amsterdam in 1780, and was admitted master of the silversmiths' guild in the same year. He died after 1811.

This Swede, who worked in the Louis XVI style, developed into a most competent silversmith. The design of his vessels is interesting, and the execution beyond praise.

331. (1781) BREAD-BASKET. pl. 139

Oval, standing on six feet, two of which are square and decorated with a rosette, the others are of volute form and act as terminals to the moulded lower border, which is further enriched with beading. The upper border, of similar design, is extended to each end to form a scroll handle. The curved sides are decorated with punched and pierced circles and an engraved decoration of trellis-work interrupted at four points by open-work rosettes. Below the border is a pierced band of straps and rosettes.

Signed: SS (Voet I, 544–546). H. 108 mm.; L. 300 mm.
Marks: Holland; Amsterdam; W (1781).

Unrecorded. Amsterdam Antique Trade 1955.

332. (1782) BREAD-BASKET. pl. 139

Oval open-work basket standing on four feet, each decorated with fluting and a rosette.

The borders are strengthened with scrollwork enriched with beading, which, above, forms the two handles.

Signed: SS (Voet I, 544–546). H. 116 mm.; L. 298 mm.
Marks: Holland; Amsterdam; X (1782).
Unrecorded. Joseph M. Morpurgo, Amsterdam.

333. (1786) CHESTNUT-VASE. pl. 140

Vase-shaped body embossed, below, with a calyx of leaves. Fluted stem and open-work square foot, enriched with beading. Above, a frieze of linear ornament and beading. Two rams' head handles holding rings. Matching cover with pine-apple finial.

Signed: SS (Voet I, 544–546). H. 345 mm.
Marks: Holland; Amsterdam; B (1786).
A. Berendsen: Het Nederlandse Interieur, ill. 314; Private Collection.
Exh. Rotterdam 1946, no. 17, ill. 46.

One of a pair.

HENDRIK BUYSEN

Hendrik Buysen, son of Jan and Anna Ernst, was born in Amsterdam in 1757. He became a citizen of the town in 1784, in which year he married Catharina Caire. He died in 1796.

Buysen was an able silversmith; his bell of 1792 is delicately executed in the Louis XVI style.

334. (1792) BELL. pl. 141

The bell is embellished with two beaded girdles and a calyx of laurel-leaves. The handle is decorated with fluting and a similar rosette, and surmounted by a fruit finial.

Signed: HB (Voet I, 580). H. 142 mm.
Marks: Holland; Amsterdam; H (1792).
Unrecorded. Private Collection.

MARTINUS LOGERAT

Martinus Logerat was born in the Hague in 1733, son of the silversmith Johannes and Willemina Buys. He became a master of the Amsterdam silversmiths' guild in 1767, and married Sophia Harthoorn in the same year. He died about 1810. He used as his maker's mark Voet I, 598, which is erroneously attributed by Voet to Verlee.

Logerat was a competent craftsman who worked in the Louis XVI and Empire styles.

335. (1796) SUGAR-CASTER. pl. 141

Vase-shaped body standing on a circular foot with square base, decorated with a laurel-wreath and beading. The body is enriched with fluting, garlands of laurel-leaves, a beaded girdle, four rosettes and a laurel-wreath. The pierced domed cover is decorated with garlands and foliage, and is surmounted by a fruit knob.

Unsigned. H. 230 mm.
Marks: Shield with illegible decoration (Voet I, 598); Holland; Amsterdam; N (1796).
Unrecorded. Joseph M. Morpurgo, Amsterdam.

HENDRIK CHRISTOPH WILDEMAN

Of the life of this artist, who was born in Veerden on Aller, no record has been found in the Amsterdam archives. He employed the Louis XVI style with excellent results.

336. (1783) CANDELABRUM. pl. 142

Circular base embellished with a beaded band and a band of palmettes. The slender stem is decorated with fluting and rosettes, and is surmounted by a matching nozzle. In the nozzle can be inserted a loose hexagonal member to which are attached three branches decorated with overlapping scales and beaded collars with rosettes. They are surmounted by nozzles decorated en suite. Between the branches, a vase with pine-apple finial from which garlands of foliage are suspended.

Signed: HC.W (Voet I, 750). H. 530 mm.
Marks: Holland; Amsterdam; Y (1783).

Exh. Leiden 1935, no. 273; Private Collection.
Exh. Rotterdam 1946, no. 11.

337. (1779) BASKET. pl. 143

Oval basket standing on four claw feet. The open-work side is decorated with three bands: one with interlacing strapwork; the middle with strapwork and rosettes; the third with an arcade. The lower border is strengthened with reeding, the upper with a beaded band. Two handles. Two garlands are suspended by knots and rings from the upper band.

Signed: HC.W (Voet I, 750). H. 132 mm.; L. 375 mm.
Marks: Holland; Amsterdam; U (1779).

Unrecorded. Private Collection.

ENKHUIZEN

ANONYMOUS MASTER OF THE QUADRUPED ANIMAL

Nothing of the life of this master is known. The small beaker described below, his only known work, is a beautiful piece, skilfully wrought and engraved in the renaissance style. The execution is marvellous.

338. (1606) SMALL BEAKER. pl. 144

The body is divided into two sections by a roped girdle. The upper part is blank, except the lip which is engraved with interlaced straps enclosing floral ornament. The lower section is engraved with floral sprays enclosing four medallions of male and female busts within laurel-wreaths. Foot composed of a rope and a narrow band of nail-heads.

Unsigned. H. 90 mm.
Marks: Quadruped animal; Enkhuizen; S (1606).

Unrecorded. Private Collection.

FIVE SPOON-MAKERS

The spoons of Enkhuizen are amongst the richest ever made in the Netherlands. The stems are mostly divided into two parts, the lower of which is decorated on either side with the figure of David, the upper is plain or writhen.

An *anonymous master* made in 1651 a beautiful example (no. 340), well proportioned and excellently finished. The spiral is tense and strong, the figure of St. Paul finely modelled.

The *master of the bunch of grapes* made in the same year no. 341. It is less attractive than the preceding spoon, as the upper stem is plain and the figure of Charity somewhat childish. He also made the basin described under no. 344.

The spoon of 1664 by the *master of the goat* is already decadent as the upper stem is very weak and the figure of Hope poorly modelled and coarsely executed.

The spoons of 1618 (no. 339) and 1681 (no. 343) are exceptional. That of 1618, made by an *anonymous master*, shows the usual composition, but instead of David there is a herm supporting a basket of fruit; whereas the spoon of 1681, made by the *master of the lying animal*, has a stem of peculiar section executed in the lobate style, which was also used in other towns.

339. 1618. SPOON. pl. 144

The stem is divided into two parts. The lower section is cast with a herm supporting a basket of fruit. The upper part is writhen and surmounted by a warrior. Fig-shaped bowl. On the back of the stem is engraved: Schiobbe Frerkes Anno Domini 1618.

Unsigned. L. 203 mm.

Frederiks: Historia 1944, no. 30. Private Collection.

From the composition we consider that the spoon was made in Enkhuizen.

340. (1651) SPOON. pl. 144

The stem is divided into two parts. The front of the lower section is cast with the figure of David holding the head of Goliath, standing on a cherub's head; the back with David holding a staff and a sling, standing on a cartouche enclosing a mask. The upper part is spiral-formed and surmounted by the figure of St. Paul standing on a base of lozenge section. Fig-shaped bowl.

Unsigned. L. 195 mm.
Marks: illegible; Enkhuizen; P (1651).

Frederiks: Historia 1944, no. 27. Private Collection.

341. (1651) SPOON. pl. 145

The stem is divided into two parts. The lower section is similar to that of no. 340. The upper part is plain and surmounted by the figure of Charity with three children, standing on an oblong base. Fig-shaped bowl.

Unsigned. L. 197 mm.
Marks: Bunch of grapes; Enkhuizen; P (1651).

Frederiks: Historia 1944; no. 40; Private Collection.
Exh. Leiden 1935, no. 349.

342. (1664) SPOON. pl. 145
The stem is divided into two parts. The lower section is similar to that of no. 340; the upper part is writhen and surmounted by the figure of Hope standing on a base of lozenge section. Fig-shaped bowl.
Unsigned. L. 198 mm.
Marks: Goat (?); Holland; Enkhuizen; A (1664).
Frederiks: Historia 1944, no. 41. Private Collection.

343. (1681) SPOON OF THE CARPENTERS' GUILD OF ENKHUIZEN. pl. 145
Stem of triangular section decorated with foliage in the lobate style, and terminating in a moulded base upon which St. Joseph stands holding tools of the craft. Oval bowl.
Unsigned. L. 181 mm.
Marks: Animal lying to the left; Holland; Enkhuizen; S (1681).
Frederiks: Historia 1944, no. 34; Private Collection.
Exh. The Hague 1952, no. 213.

344. (1665) BASIN. pl. 146
Oval basin with scalloped rim divided into seven sections by raised bosses. Each section is engraved with a panel depicting one of the cardinal virtues, enclosed within floral sprays which are continued on the depression. In the centre of the well is a scrollwork cartouche of the marriage at Cana.
Unsigned. 230 × 335 mm.
Marks: Bunch of grapes; Holland; Enkhuizen; B (1665).
Geïll. Beschrijving VIII, 2 (H. M. van den Berg: Noord-Holland, Westfriesland) p. 95, ill. 283. R. C. Church of St. Franciscus Xaverius, Enkhuizen.

ANONYMOUS MASTER

From the style of the engraving and certain ornamental details applied to both pieces, it seems probable that the windmill cup (no. 345) and the beaker (no. 346) were made by the same master who worked in Enkhuizen in the middle of the 17th century, and was strongly influenced by the designs of Hans Janssen. The quality of these two pieces proves that he was one of the best engravers in silver we have had in the Netherlands. The detail of the ornament as well as the scenes in the panels of the windmill and in the cartouches of the beaker are designed and engraved by a craftsman endowed with sensitiveness and artistry.

345. (1645) WINDMILL CUP. pl. 147
The lip of the inverted cup is engraved with strapwork enclosing masks, scrolls and ornaments of fruit and foliage. Terminal figures in the form of satyrs hold three large panels of drapery, foliate C-scrolls, bunches of fruit and birds. The panels are separated by bunches of fruit suspended from the band. Baluster stem terminating in three applied scrolls supporting the windmill, which is engraved with the figures of Bacchus and Ceres. Between the brackets, a man on horseback and a flute player. Three figures of millers. Inside the mill, a pair of lovers.
Unsigned. H. 345 mm.
Marks: Enkhuizen; I (1645).
Exh. The Hague 1952, no. 210a. Private Collection.

346. (1653) BEAKER. pl. 148

The lip is engraved with strapwork enclosing three cartouches with landscapes, from which bunches of fruit are suspended by shell-shaped ornaments. The cartouches are interspersed with foliate scrollwork from which three panels are suspended with elaborate borders of supple foliate scrolls enriched with flowers, birds and a bunch of grapes. The panels show scenes of the history of Tobias. On the lower part of the body, two cartouches inscribed: Het sij dat gij lieden eet, Het sij dat gij drinkt, Het sij dat gij yet anders doet, Doet het al ter eeren Godts. I corint. cap. 10. 13. – Waar nijt is daar is alle boose handel. Iacoby cap. 3. 16. Further a branch from which the coats-of-arms of a man and his wife are suspended. Moulded foot with narrow band of ovolos and cut acanthus-leaves.

Unsigned. H. 182 mm.
Marks: illegible; Enkhuizen; R (1653).

Exh. The Hague 1952, no. 210. Metropolitan Museum, New York.

The coat-of-arms of the man shows two crossed quill-pens, an inkstand and the following inscription: de pennekonst geeft vele gonst (Calligraphy gives much favour). He was probably a school-master.

ANONYMOUS MEDALLIST

We consider that a small group of medals were engraved by the same silversmith who probably worked at Enkhuizen. A very similar four-leaved flower is engraved between the beginning and the end of the legends. The obverse of the first medal reproduced here shows strong influence of Van den Hecken.

347. WEDDING MEDAL. pl. 144, 145

Obverse. A couple with clasped hands stands before a portico. Above, the Holy Ghost. Inscribed: ICK.SAL.IVNCFROV.V.IN.DEN.NOOT.OCK.SYN.GETROV.TOT.IN.DEN.DOOT. Above, a star with eight large and eight small rays and several dots.

Reverse. Andromeda, naked, is chained to a rock. A dragon approaches from the sea. In the sky Perseus, seated on Pegasus, flies down to kill the dragon. In the foreground, bones and a skull. Legend: PARSEUS.BEMINDE.ANDROMEDA.WEL.WT.LIEFDE.VERWVN.HY.DIT.MVNSTER.FEL. Above, a four-leaved flower.

Unsigned. 49 mm.

Numism. Exh. (Amsterdam 1946) no. 620. Private Collection.

Date: middle of the 17th century.

The subject on the reverse is based on a print of 1601 by J. Saenredam after Goltzius (Bartsch 80).

348. 1673. MEDAL COMMEMORATING THE MARCH OF THE ENKHUIZEN CIVIC GUARD TO DEFEND THE TOWN OF WEESP. pl. 149

Obverse. The civic guard drawn up on the shore. In the foreground, two ships. In the background, view of Enkhuizen. Legend: Doen Ick Tot dienst vant Land, Den Vijand me Gingh Tegen, Heb yck dit tot Soldij, Voor Mijnen Loon Gecregen. Above, a four-leaved flower.

Reverse. View of Weesp. Legend: Enchuisers Schutterij Waer Van Ick Was Sarsijant. Hebben Ons Vaendels Doen op Weseps Wal Geplant. A° 1673.

Unsigned. 120 mm.

Dirks Rep. II, 1685 and XCIII;
Annual Report Royal Cabinet of Coins 1924, p. 5;
Völcker Sale (Amsterdam 1888) no. 880;
Schulman Sale 1924, no. 379, pl. XIII.

Royal Cabinet of Coins, The Hague.

HAARLEM

ANONYMOUS MASTER

The Haarlem silversmith who made the badge of the Rhetorical Chamber "Trou moet Blycken" was a real artist, tasteful designer and skilful engraver. The badge must be reckoned among the finest made in the Netherlands.

349. 1601. Lozenge-shaped badge of the Rhetorical Chamber "Trou Moet Blijcken" of Haarlem. pl. 150

Obverse. In the centre, an embossed gilt medallion of a pelican in her piety, and a scroll inscribed: TROV MOET BLIKEN, surrounded by a border of foliage and coats-of-arms, enriched with scrolls. Above, the date ANNO 1601. Inscribed: Beminnaers van de Const Der Retoryken ghepresen, Betoonde door haer gonst Dat trov moet blyke by desen.
Reverse. Similar to the obverse, except the excutcheons. Date: Den 24 Juny.

Unsigned. 145 × 116 mm.
No marks.

Van Lennep: Beknopte Geschiedenis van Trou moet Blijcken (Haarlem 1922) no. 11.

Society Trou moet Blijcken, Haarlem.

JACOB PIETERSZ. VAN ALCKEMADE

Jacob van Alckemade worked in Haarlem in the last quarter of the 16th and the first quarter of the 17th century. He was several times an assayer and dean of the Haarlem silversmiths' guild. His death must have occurred before March 26th 1624, as his heirs are mentioned in a deed of that date.

Van Alckemade was a well-known silversmith, a skilful embosser and chaser, as is demonstrated by the famous beaker of the St. Martin's guild, now in the Frans Hals Museum in Haarlem, which he made in cooperation with Ernst van Vianen and Hendrick de Keyser. The small tazza described in Volume I, no. 15 is neatly embossed with fluted ornament. The shield of the St. Jacob's guild described below shows also fine ornament, but the engraving is mediocre.

350. (1622) Badge of the St. Jacob's Guild of Haarlem. pl. 151

In the centre, St. Jacob with his staff in a landscape. The figure of the Saint is surrounded

by twenty-five coats-of-arms of the members of the guild. The whole within a laurel-wreath. Pierced floral border in the late gothic style.

Signed: Matham Fe; A between three stars (Voet II, 10b). 156 mm.
Marks: Haarlem; A (1622).

J. M. Sterck-Proot: Jaarboek van de Vereeniging "Haerlem", 1936. Frans Hals Museum, Haarlem.

The representation of St. Jacob is similar to that on a print by J. Matham, dated 1624. The badge is, in accordance with the year-mark, of 1622. In view of the poor quality of the engraving we consider that the badge was engraved not by Matham himself but by Van Alckemade after a preparatory design by Matham for the print of 1624.

PIETER CORNELIS EBBEKIN

Ebbekin made his will in 1651, and signed a resolution of the Haarlem silversmiths' guild in 1655. He was a counsellor in 1659 and 1666, dean in 1663. He died in 1666 or 1667.

In volume I are described a dish with ampullae of 1632/3 (no. 35), parts of which are embossed in the renaissance style but with a remarkable softening of the outlines of certain details. The engraved beaker of 1622, probably one of his first pieces, has a vine ornament of a type uncommon in the Renaissance. This rises from one point at the base, and covers the whole surface of the upper part of the body. The plain basin of 1649, described under no. 354, shows still more effectively the transition to the baroque style. The undecorated surface gives a wonderful effect of light and shade, recalling that on a dish of similar shape made in 1676 by an anonymous Utrecht master (Volume I, no. 223).

351. 1622. BEAKER. pl. 152

The lip is engraved with strapwork and the following inscription: DESEN KELCK IS DAT NIEUWE TESTAMENT IN MYNEN BLOEDE DAT VOOR U VERGOTEN WORT TOT VERGHEVINGHE DER SONDEN. From the bottom a vine grows covering the upper part of the body. Moulded foot with narrow band of nail-heads. On the bottom, the date 1622.

Signed: PCE in a monogram (Voet II, 16). H. 172 mm.
Marks: Haarlem; B (1623).

Exh. The Hague 1952, no. 326. Evang. Lutheran Church, Bergen op Zoom.

352. (1637) PYX. pl. 153

The cylindrical body is engraved with representations of the Virgin and the Child in a mandorla, St. Magdalen and St. Nicolas. Egg and tongue border. The plain cover has a similar border, and is surmounted by a ball finial.

Signed: PCE in a monogram (Voet II, 16). H. 110 mm.
Marks: Haarlem; R (1637).

Voorl. lijst V, i, p. 66; Geïll. Beschrijving VIII, 1 R. C. Church of St. Nicolas, Edam.
(Van Agt: Noord-Holland, Waterland en Omgeving) p. 48.

353. 1640. BEAKER. pl. 154

Plain beaker with gilt lip and moulded foot. Engraved on the bottom: Jean Hochepied Ancien 1640.

Signed: PCE in a monogram (Voet II, 16e). H. 140 mm.
Marks: Haarlem; V (1640).

Walloon Church, Haarlem.

One of a set of four.

354. (1649) BASIN. pl. 155
Oval basin, the wide rim divided into twenty raised panels with, below, twenty plain depressions.
Signed: PCE in a monogram (Voet II, 16g). 380 × 445 mm.
Marks: Haarlem; E (1649).
Exh. The Hague 1952, no. 334. Frans Hals Museum, Haarlem.

ANONYMOUS MASTER OF THE BELL

The beaker of Spaarndam, the only known work of this anonymous Haarlem master, is one of the best engraved pieces of this kind. It was made in 1625, and shows the beautiful floral ornament of the period.

355. (1625) BEAKER. pl. 156
The lip is engraved with interlacing strapwork enclosing floral ornament which is continued on the body in three panels of foliage and flowers. From the panels are suspended three bunches of fruit, on which stand birds. Moulded foot with narrow band of nail-heads. Inscribed on the bottom: Desen beker is gegeven van Nicolaes van Assendelft schout tot Spaerwoude en Sparendam aen de kerck van Spaerwoude. Anno 1664.
Unsigned. H. 180 mm.
Marks: Bell(?; Voet II, 17); Haarlem; D (1625).
Voorl. lijst V, i, p. 313. Dutch Reformed Church, Spaarndam.

ANONYMOUS MASTER OF THE KEY

This anonymous master worked in Haarlem in the first half of the 17th century. The pyx described under no. 356 is an attractive piece from his hand, beautifully embossed and engraved.

356. (1648) PYX. pl. 153
Cylindrical body standing on three ball feet, made in two parts separated by a horizontal, partly waved moulding which forms the base of the upper part. Similar mouldings at the top and the base of the body. The upper part is engraved with the following inscription: AVE VERVM CORPVS CHRISTI, the lower part with a continuous band of foliate scrolls. The domed cover is embossed with two cherubs' heads alternating with bunches of fruit, and surmounted by a gilt crucifix. The two parts are united by a bayonet joint.
Unsigned. H. 185 mm.
Marks: Key (Voet II, 23); Haarlem; D (1648).
Exh. Leiden 1935; no. 542; Coll. Brom, Utrecht.
Exh. The Hague 1952, no. 333.

ANONYMOUS MASTER OF THE SOLDERING-LAMP

This anonymous master, who worked in Haarlem in the first half of the 17th century, was a skilful engraver with feeling for ornament, but limited in fantasy. His execution is perfect.

357. (1641) BEAKER. pl. 157

The lip is engraved with interlacing strapwork enclosing floral ornament which is continued on the body in three pendent panels. These panels are separated by bunches of fruit. On the lower part of the beaker, three birds. Moulded foot with narrow band of nail-heads.

Unsigned. H. 185 mm.
Marks: Soldering-lamp (Voet II, 24); Haarlem; W (1641).
Voorl. lijst V, i, p. 256. Evang. Lutheran Church, Monnikendam.

DIRCK DIRCKSZ.

Dirck Dircksz., born in 1590, became a master of the Haarlem silversmiths' guild in 1628. He married Baeffgen Adriaens. He had a son Dirck Dircksz. van Toornenburgh who was also a silversmith. Dirck was still living in 1656, as is proved by the beakers of Bloemendaal he made in that year. They demonstrate that their maker was no more than an average silversmith.

358. (1656) BEAKER. pl. 158

The lip is engraved with strapwork enclosing floral ornament. The body is further decorated with two views of the church of Bloemendaal. Moulded foot.

Signed: Cypher (Voet II, 25a). H. 175 mm.
Marks: Haarlem; M (1656).
Voorl. lijst V, i, p. 49. Dutch Reformed Church, Bloemendaal.
One of a pair.

HENRICK DAVIDTSZ.

Henrick Davidtsz. was born about 1580, and became a master of the Haarlem silversmiths' guild in 1614. He was still living in 1652.

His beaker of 1643 is of limited artistic value, but is interesting from an historical point of view.

359. (1643) BEAKER. pl. 159

The upper part of the body is engraved with floral ornament, the arms of Pieter Olikan, three snails, a view of Fort Antony and of fort Isabelle. Moulded foot with a narrow band of nail-heads.

Signed: HD (Voet II, 26). H. 162 mm.
Marks: Haarlem; Y (1643).
Voorl. lijst X, p. 355. Dutch Reformed Church, Vught.

GAEFF MEYNDERTSZ. FABRITIUS

Fabritius became a member of the Haarlem silversmiths' guild in 1627. In 1629 he married Beletgen Cluyskens. He was an assayer in 1635 and 1636, dean in 1635 and 1642, and several times burgomaster of the town. He died in 1666.

The beaker described below is skilfully engraved with a view of the St. Bavo Church at Haarlem and with arabesques in what was for the period an old-fashioned style.

360. (1645) BEAKER. pl. 160

The lip is engraved with interlacing strapwork enclosing mauresques. Three panels of mauresques are suspended from the border. The lower part of the body shows a representation of the St. Bavo Church at Haarlem. Moulded foot.

Unsigned. H. 180 mm.
Marks: Jug (Voet II, 29); Haarlem; A (1645).
Exh. The Hague 1952, no. 331. Dutch Reformed Church, Haarlem.

THE MONOGRAMMIST DB

This anonymous master worked in the middle of the 17th century. The small beaker described below is his only known work. A number of other examples by other silversmiths exist.

361. (1659) MINIATURE BEAKER. pl. 153

The body is engraved with three medallions of flowers on a matted ground. Cast scroll feet enriched with womens' heads.

Signed: DB with, above, an acorn. H. 43 mm.
Marks: Haarlem; P (1659).
Unrecorded. Private Collection.

ANONYMOUS MASTER OF THE CANDLESTICK

The bowl described under no. 362, wrought in the lobate style, proves that its maker was a craftsman endowed with feeling for style and ornament.

362. (1667) BOWL. pl. 161

Octofoil bowl with plain lobes separated at the base by punched ornament. Low octofoil foot. Two cast pierced handles composed of three flowers.

Unsigned. H. 45 mm.; L. 195 mm.
Marks: Candlestick (Voet II, 40a); Holland; Haarlem; E (1667).
Unrecorded. Coll. A. O. van Kerkwijk, Doorn.

CORNELIS PIETTERSZ. EBBEKIN

Cornelis Ebbekin was sworn master of the Haarlem silversmiths' guild in 1676. Notwithstanding that date he had already worked as a silversmith some years before, as is proved by the beaker of 1667 described below and by a pair of candlesticks dated 1672. Ebbekin was several times assayer of the guild and dean. He died in 1711.

The ornamental details of the beaker described under no. 363 are somewhat coarse, but the scenes in the panels are finely engraved. He probably also made the three plain dishes of the French Church in Haarlem. They are well proportioned and skilfully hammered.

363. 1667. BEAKER. pl. 162

The lip is engraved with broad interlacing strapwork enclosing floral ornament. The body is further engraved with three panels of female terms and scrolls, depicting the church of Spaarndam, the Lord's Supper and the Resurrection. Three bunches of fruit are suspended from the terms. Inscribed: Gesconken tot een euwige gedachtenis aen de kerck tot Sparendam. Moulded foot. On the bottom the initials DDA and the date 1667, 8/15.

Signed: CPE (Voet II, 43). H. 175 mm.
Marks: Holland; Haarlem; E (1667).

Voorl. lijst V, i, p. 313. Dutch Reformed Church, Spaarndam.

364. (1679) DISH. pl. 163

Plain dish with broad rim engraved with a coat-of-arms between two crossed palm-branches, and a scroll inscribed: Laurent le Duc, obijt mars 1673 Aet. 73. On the outside of the rim is a moulded border.

Signed: E (Voet II, 49). 267 mm.
Marks: Holland; Haarlem; R (1679).

Unrecorded. Walloon Church, Haarlem.

One of a set of three, one of which has a diameter of 415 mm.

ANONYMOUS MASTER OF THE LOZENGE

The only known work of this silversmith is the pyx described below. It is a simple, well proportioned object. The execution is perfect.

365. (1686) PYX. pl. 153

Plain circular body with, below, a moulded border, standing on three ball feet. Cover, with moulded edge, embossed with the initials IHS, a cross and three nails, enclosed within a nymbus.

Unsigned. H. 105 mm.; diam. 90 mm.
Marks: Dot in a lozenge (Voet II, 53); Holland; Haarlem; Z (1686).

Exh. The Hague 1952, no. 343. Old Catholic Church of the SS. Anna and Mary, Haarlem.

ABRAHAM MARSHOORN

Abraham Marshoorn was born in Haarlem in 1703. He was admitted master of the silversmiths' guild in 1731, and appointed assayer in 1748 and 1750. He died in 1752.

Marshoorn specialized in struck medals, but he also embossed and engraved silver, though without achieving distinction.

366. (1729) BEAKER. pl. 164

The lip is engraved with interlacing straps enclosing floral sprays which are continued

on the body in three pendent panels. These panels are separated by bunches of fruit. On the lower part of the body a church is depicted. Moulded foot.

Unsigned. H. 170 mm.
Marks: Horn in a shield (Voet II, 90); Holland; Haarlem; E (1729).
Voorl. lijst V, i, p. 4; Geïll. Beschrijving VIII, 1 Dutch Reformed Church, Akersloot.
(Van Agt: Noord-Holland, Waterland en Omgeving) p. 1.

JACOB GROENEWEG

Jacob Groeneweg became a member of the Haarlem silversmiths' guild in 1735. He was assayer in 1737 and 1739, and held the office of dean ten times between 1741 and 1768. He probably died soon after 1770.

Groeneweg was a skilful master in the various branches of the craft. That he was an excellent engraver is proved by the tobacco-box reproduced here.

367. (1734) TOBACCO-BOX. pl. 161

Octagonal. The slightly domed lid shows scenes of the story of Haman and Mordechai, in a lofty hall with columns from which heraldic shields are suspended. On the throne of Ahasverus, a monogram composed of the initials AR. The slightly domed bottom is engraved with Solomon's Judgement. Four columns of the hall are also decorated with heraldic shields. On the throne of Solomon, a monogram composed of the initials VR. On the vertical sides, a band of interlaced straps, husks, rosettes and shells.

Signed: IGW in a monogram (Voet II, 106). 61 × 122 mm.
Marks: Haarlem; Z (1734).
Unrecorded. Private Collection.

ANDRIES AKERSLOOT

Andries Akersloot was admitted master of the Haarlem silversmiths' guild about 1718. He was assayer in 1723, dean in 1725, 29, 32 and 36. The date of his death is unknown.

Akersloot was a good craftsman in embossing as well as in engraving. The cast applied ornament of the salver reproduced here is, however, not of the highest quality.

368. (1737) SALVER. pl. 165

Octagonal, with applied moulded edge and eight applied ornaments of acanthus and shells. Engraved in the centre, the arms of Johannes Smits and the device: Ut Desint Vires, Tamen Est Laudanda Voluntas.

Unsigned. 265 × 265 mm.
Marks: Acorn (Voet II, 113b); Holland; Haarlem; C (1737).
Voorl. lijst V, i, p. 128. Dutch Reformed Church, Haarlem.
One of a set of eight.

369. (1737) BEAKER. pl. 166

The lip is engraved with interlacing straps enclosing foliage and flowers which are continued on the body in three pendent panels ending in husks with a tassel below.

The beaker is further engraved with a view of the church and the coat-of-arms of Johannes Smits with the inscription: VT DESINT VIRES TAMEN EST LAVDANDA VOLUNTAS. Moulded foot.

Unsigned. H. 177 mm.
Marks: Acorn (Voet II, 113b); Holland; Haarlem; C (1737).
Voorl. lijst V, i, p. 128. Dutch Reformed Church, Haarlem.
One of a pair.

ANONYMOUS MASTER

The shields of the rhetorical chamber, one of which is reproduced under no. 370, prove that their maker was only a mediocre engraver. The objects are only interesting from an historical point of view.

370. 1732. SHIELD OF THE RHETORICAL CHAMBER: LIEFDE BOVEN AL, AT HAARLEM. pl. 167
In the centre of the shield, the emblem of the chamber: a burning heart in which is engraved the Child Christ holding a cross, surrounded by vines. Above, the name of Jehovah. Narrow border of vines. Second border of foliate scrolls enriched with masks, female busts and bunches of grapes. Below, a cartouche inscribed with a puzzle picture. Above, the figure of Charity with four children, holding a burning lamp and a burning heart. On a scroll, the device: LIEFDE BOVEN AL. At the sides, under canopies, the figures of Hope and Faith with their emblems, and two coats-of-arms engraved one with a tree, the other with the arms of Haarlem. On two scrolls, the date: ANNO 1732. The shield is further enriched with scrolls and vines, and is suspended from a ring by three chains.

Unsigned. 148 × 115 mm.
Marks: undescribable (Voet II, 115); Haarlem.
Cat. Frans Hals museum, no. 198; Frans Hals Museum, Haarlem.
Exh. Leiden 1935, no. 130.

AREND HOOGLAND

Arend Hoogland was admitted master of the Haarlem silversmiths' guild in 1733. He was frequently appointed assayer and dean. His last known work is dated 1761.

A considerable number of his works is extant, varying from forks and spoons to liturgical vessels. We reproduce here two pieces, both of excellent quality, one in the Louis XIV, the other in the Louis XV style.

371. 1749. BASIN AND EWER. pl. 168
Plain ewer decorated with mouldings, standing on a domed moulded foot. The spout is enriched with scrolls. Scroll handle.
Oval basin with shaped moulded border. The rim of the basin and the ewer are engraved with the arms of Jonkvrouw C. I. Baert and the date 1749.

Signed: AH with a stork between (Voet II, 122b). Ewer H. 330 mm.; Basin: 480 × 610 mm.
Marks: Holland; Haarlem; Q (1750).
Voorl. lijst V, i, p. 12. Dutch Reformed Church, Alkmaar.

372. 1752. DISH. pl. 169
Circular dish with gadrooned border. Inscribed: Aen de kerk van Spaarndam geschonken door Maria Verrhijn wede van Gerrit Knoop den 30 Maart 1752.
Signed: AH with a stork between (Voet II, 122d). 245 mm.
Marks: Holland; Haarlem; S (1752).
Voorl. lijst V, i, p. 313. Dutch Reformed Church, Spaarndam.
One of a set of three, one of which has a diameter of 315 mm.

JAN LUITING

Jan Luiting became a master of the Haarlem silversmiths' guild in 1751. He was on several occasions assayer. He died in 1794.

The poor-box described below is not well proportioned, but the cast decoration is fine.

373. (1763) POOR-BOX. pl. 170
Oval, vase-shaped. The lower part decorated with a pendent band of engraved drapery; the upper has a cast and applied rim of asymmetrical Louis XV scrollwork and shells.
Signed: JL (Voet II, 132c). H 180 mm.; L. 310 mm.
Marks: Holland; Haarlem; E (1763).
Voorl. lijst V, i, p. 49. Dutch Reformed Church, Bloemendaal.

HOORN

ANONYMOUS MASTER

The spice-box made by this master is an interesting and beautiful object. The engraving is of high quality.

374. SPICE-BOX. pl. 171
Box in the shape of a ship, engraved with floral sprays, sea-gods riding sea-horses, mermaids, tritons, dolphins and geometrical ornament. On the escutcheon, the arms of Prince Maurice of Nassau. The ship stands on a baluster stem and a circular foot engraved with ships and dolphins. Gadrooned border. Inscription: De schipvart goed menich mensche voet. En door Godt's segen ons Landen triomfeeren, maer door Godts bevel zoo connen sij wel van die zeeBaren fel declineeren.
Unsigned. H. 176 mm.; L. 240 mm.
Mark: Dolphin. (Other examples are marked: Hoorn).
Cat. Rijksmuseum (Amsterdam 1902) no. 198; Rijksmuseum, Amsterdam.
Cat. Rijksmuseum (Amsterdam 1952) no. 89; Pit, p. 18, no. 35.
Date: XVIIa, before 1618, as the arms of Prince Maurice lack that of Buren, which he obtained in 1618 after the decease of his step-brother Prince Philippe William of Orange.

REYNDER AND CLAES BEL

Two beautiful wedding caskets are marked with a bell and the hall-mark of Hoorn. As the register or plate of the makers' marks of Hoorn is not extant, it is not possible to be

certain as to the identity of the maker, though it is possible to make a suggestion which has every chance of being correct. According to the records, two silversmiths named Bel, Claes and Reynder, worked in Hoorn in the 17th century. It is probable that the bell was a canting mark, and was used by one of them. Moreover, the case for a wedding medal described under no. 378, whose style shows much resemblance to that of the caskets, was made on the occasion of the marriage of Claes Reyndersz. Bel. This striking combination of facts makes it very likely that either Reynder or Claes should be identified with the maker of the caskets and the other works belonging to the same group.

Reynder Bel is mentioned as a silversmith in Hoorn in 1657. In 1676 he was dean of the guild. Claes was dean in 1684 and a guardian of the guild in 1687. Their exact relationship is not known, but probably Claes was the son of Reynder, as on the case for a wedding medal mentioned above the bridegroom is named Claes Reyndersz., which means Claes, the son of Reynder. If this is so, it is tempting to divide their works into two groups; there is, moreover, enough difference in the artistic quality to distinguish two hands. The first group consists of the two caskets marked with a bell and dated 1667; perhaps also of the medal described under no. 377. The second group contains the other medals and perhaps caskets nos. 383 and 384. We attribute the first group to Reynder, the second to Claes. In Reynder's work the following peculiarities can be observed: the engraving is done with sharp thin lines, carved out deeply in the main parts of the foreground, superficially in the more decorative parts and in the background, a method which assisted the rendering of perspective and gave wonderful effects of liveliness. In the lettering the master always used graceful cursive letters of which the curious "e" is striking. The representations are copied from prints by other artists, such as Merian and Callot.

Reynder was a silversmith of great skill, especially in the art of engraving. His technique is unsurpassed. His works are very rare. No embossed pieces have yet been identified.

Claes' works are recognizable by the following qualities: the engraving is similar to that of his father, but it lacks the extreme delicacy of the latter. His best work is undoubtedly medal no. 381. The clouds are always drawn with horizontal lines, with conventional, dark and heavy parts on one side. He used the same lettering as his father, but occasionally employed the normal letter "e". The legends on his medals are placed between four concentric circles, and begin with a conventional flower or a small star with six rays. The subjects are often copied from prints by other masters, but some may be after his own designs. Especially in the latter case, the proportions of the figures are not always correctly rendered, showing faults of drawing. Claes was an artist of merit who did not, however, attain the same level as his father. He was a skilful engraver, but did not rise above the average of his time.

REYNDER BEL

375. (1667) WEDDING CASKET. pl. 172, 173

Rectangular, with arched lid, on four ball feet. The upright sides are engraved with the following subjects: 1, Susannah and the Elders; 2, the Discovery of Moses in an ark amongst the bulrushes; 3, Joseph fleeing from Potiphar's wife; 4, Solomon's Judgment.

On the lid, between ornaments of scrolls, two oval panels depicting: 5, Lot and his Daughters; 6, David's Triumph. The small sides of the lid are decorated with similar scrolls.

Unsigned. H. 90 mm.; L. 95 mm.
Marks: Bell; Holland; Hoorn; D (1667).

Unrecorded. Private Collection.

Nos. 3 and 5 of the representations are derived from prints by M. Merian, copied by P. H. Schut in the "Historie des Ouden Testaments"; Icones Biblicae, no. 28 (Amsterdam, Corn. Danckerts); The Sacred Histories, p. 38 and p. 22 (Amsterdam, Nic. Visscher).

Similar casket with minor differences (year mark F = 1669), in the P. May sale (Mensing, Amsterdam 1941) no. 202.

376. (1667) WEDDING CASKET. pl. 174, 175

Rectangular, with a domed lid, on four foliate feet. The upright sides are engraved with the following representations: 1, Susannah and the Elders; 2, the Marriage at Cana; 3, Joseph fleeing from Potiphar's wife; 4, Bathseba bathing and combing her hair, watched by David. The lid is engraved with cartouches of supple foliate scrollwork. In the panels are doggerel verses in Dutch, referring to the scenes depicted on the body. On the bottom is engraved: Trijntie Claes Glops.

Unsigned. H. 75 mm.; L. 90 mm.
Marks: Bell; Holland; Hoorn; D (1667).

Cat. Rijksmuseum (Amsterdam 1902) no. 194; Rijksmuseum, Amsterdam.
Cat. Rijksmuseum (Amsterdam 1952) no. 134;
Pit, p. 18, no. 31, pl. XIX.

No. 3 of the representations is derived from a print by M. Merian, copied by H. P. Schut in the "Historie des Ouden Testaments"; Icones Biblicae, no. 28; The Sacred Histories, p. 38.

Similar casket with minor differences (year mark M = 1675) in a private collection.

377. WEDDING MEDAL. pl. 173

Obverse. Rebecca hands a pitcher to Eleazer. In the foreground on the right, a fountain under a big tree. On the left, another tree. In the distance, three servants with six camels. Below, the initials HB and GVE. Between four concentric circles the following legend: Tot nahor Abrams knecht hij bat, rebecka schent wt watervat, de kemels drincken doort besluyt, gout silver schent hij Isac bruijt. At the top, a flower.
Reverse. The meeting of Jacob and Rachel. On the right, a fountain under a big tree. In the distance on the right, two shepherds with a flock. In the background on the left, large buildings behind which a heavenly light is shining. Numerous birds fly in the sky. Between four concentric circles the following legend: Siet herders liefd vernoecht voor al sijn slavernij, als Jacob Ragel stelde aen sijn groene sijd. At the top, a flower.

Unsigned. 58 mm.
Unrecorded. Royal Cabinet of Coins, The Hague.

Date: XVIIc.

The representation on the obverse is based on a print by M. Merian, copied by H. P. Schut in the "Historie des Ouden Testaments"; Icones Biblicae, no. 17.

CLAES BEL

378. CASE FOR WEDDING MEDAL. pl. 175

Obverse. In a chapel with windows of leaded lights, a man and a woman, holding a heart in their right hands, are blessed by Christ. Below, a cartouche with the names of the bridal pair: Claes Reijndersz. Bel and Neeltie Willems Hellinghman. Between four concentric circles, the following legend: Hou daer Jonckvrou die ick bemin en anders geen, daer is mijn trouw mijn hert en sin naest godt alleen. At the top, a star with six rays.

Reverse. Rachel hands a pitcher to the kneeling Jacob. On the right, a fountain under a big tree; on the left, servants with four camels. In the sky, a mass of clouds and several birds. Between four concentric circles, the following legend: De Liefd drongh Jacob aen om Raeghel te beminnen, Ja selfs door Dienstbaerheijt sijn Raeghel te gewinnen. At the top, the usual flower; between the legend, three stars.

Unsigned. 56 mm.

Schulman Sale (Amsterdam 1912) no. 2587; Thewalt Sale (Cologne 1903) no. 911. Coll. A. O. van Kerkwijk, Doorn.

Date: XVIIB.

379. WEDDING MEDAL. pl. 173

Obverse. Christ blesses the marriage of a young pair. On the left, a tree. In the distance on the right, a dark mass of clouds. Between four concentric circles of which the inner most has two scrolls, the following inscription: TWEE HARTEN DIE OPRECHT, IN LIEFDE WEL VERNOECHT, BESTAEN HAER TROV IN ECHT, DEN HEMEL SAMEN VOECHT.

Reverse. Rachel hands her pitcher to the kneeling Jacob. On the right, a fountain and a tree. On the left, another tree and servants with camels. Numerous birds are flying in the sky. On the left, a dark mass of clouds. Inscription between four concentric circles: Opdat mijn Hoogh v-soeck, Door Hem mocht zijn gedaen. Ick wensch een deftich stuck, godt laet het wel v gaen.

Unsigned. 53 mm.
Unrecorded. Royal Cabinet of Coins, The Hague.

Date: XVII B

The representation of the obverse is similar to that on the obverse of no. 125; that of the reverse is a free copy of the reverse of no. 378.

380. CASE FOR WEDDING MEDAL. pl. 175

Obverse. Similar representation to that on the reverse of no. 378. Below, similar cartouche to that on the obverse of no. 378, with the names: Jacob Jansz. van Bronckhorst and Celitie Theunis Bruyningh. Between four concentric circles, the following legend: De Liefd heeft Jacob ingenomen, Doen hij tot Raeghel was gecomen. At the top, the usual flower.

Reverse. The marriage at Cana. The wedding-guests are seated at a rectangular table in a lofty room. The wall is pierced by three large windows of leaded lights. Between four concentric circles, the following legend: Hier siet men afgebeelt een bruijloft tot

Godts eer, veroorsaeckt door de trouw verselschapt met den heer. Above and below, a star.

Unsigned. 52 mm.
Unrecorded. Coll. A. O. van Kerkwijk, Doorn.

Date: XVIIB.

The representation of the marriage at Cana is based on a print by J. Callot (Meaume 48; Lieure 295).

381. WEDDING MEDAL. pl. 177

Obverse. A man and a woman with clasped hands, standing before the entrance of a large building decorated with looped curtains. A pigeon with a laurel-wreath descends from the sky. In the distance on the left, the wall of a garden, with a door. In the sky, clouds and birds. Between four concentric circles, the following legend: Die hem met Godt in trouw verbint, Altijt Des heeren Segen vint. At the top, a conventional flower. Reverse. In a lofty room with two large windows of leaded lights, and a view of the nuptial bedroom, the wedding-guests are sitting at table. Between four concentric circles, the following legend: Des heeren kracht en goedicheit op Dese feest wert uijtgebraijt. At the top, a similar flower.

Unsigned. 49 mm.
Numism. Exh. (Amsterdam 1946) no. 616. Private Collection.

Date: XVIIB.

382. WEDDING MEDAL. pl. 180

Obverse. A pair with clasped hands stands in the centre, supporting two hearts with floral branches, bound by a chain from which a lock is suspended. Between the pair Death rises out of the ground with a key to unlock the chain. On either side, large buildings. In the sky, clouds and two angels with a wreath and flowers. Between four concentric circles, the following legend: Hou daer Jonckfrou, die ick bemin, en anders geen, Daer is mijn trou, mijn hert en sin, naest godt alleen. Above, a conventional flower. Reverse. Charity with two children is seated on the left near a ruined house, holding two hearts with foliate branches. On the left, a cornucopia. On the right, a canal with a boat and two ducks. In the middle distance, a gateway between two palm-trees; in the background, a town. Clouds and birds in the sky. Between four concentric circles, the following legend: Liefde maeckt het paren soet, en doet veel vreughde spruyte. Als Liefde Trouhaijt blijken doet, dat doet twe herte sluijte. Above, a conventional flower.

Unsigned. 70 mm.
Unrecorded. Teyler's Foundation, Haarlem.

Date: XVIIB.

For the obverse, see nos. 147 and 148.
The figure of Charity is based on a print of 1619 by M. Le Blon (Van der Kellen 101); see pl. 1, B.

Though the medal is somewhat coarse, it is probably the work of Claes Bel.

383. WEDDING CASKET. pl. 176, 177

Rectangular, with arched lid, standing on four ball feet. The upright sides are engraved with the following subjects: 1, the Adoration of the Shepherds; 2, the Discovery of Moses

in an ark of bulrushes; 3, the Annunciation; 4, Christ adressing the woman of Samaria. On the lid, two scenes symbolizing Summer and Winter, and two bunches of fruit.

Unsigned. H. 85 mm.; L. 75 mm.

Cat. Rijksmuseum (Amsterdam 1902) no. 199; Cat. Rijksmuseum (Amsterdam 1952) no. 130; Pit, p. 18, no. 32, pl. XIX. Rijksmuseum, Amsterdam.

Date: XVIIB.

No. 2 of the representations is based on a print by M. Merian, copied by H. P. Schut in the "Historie des Ouden Testaments"; Figgers of the Bible, no. 34; The Sacred Histories (N. Visscher, Amsterdam) p. 49; nos. 3 and 4 are based on prints by the same artist, copied by Schut in the "Historie des Nieuwen Testaments"; The sacred Histories, III, 5; IV, 18; Figgers of the Bible, no. 5; 12.

384. WEDDING CASKET. pl. 178, 179

Rectangular, with arched lid, standing on four dragons feet. The upright sides are engraved with the following subjects: 1, Solomon's judgment; 2, Susannah and the Elders; 3, the Annunciation; 4, the Adoration of the Shepherds. Moulded borders. On the lid, between scroll ornaments, two oval panels depicting: 5, the Meeting of Jacob and Rachel; 6, Rebecca and Eleazer. The small sides are decorated with bunches of fruit. Inscribed on the bottom: CTV.

Unsigned. H. 75 mm.; L. 82 mm.

Unrecorded. Amsterdam Antique Trade 1953.

Date: XVIIB.

No. 2 of the representations is based on a print by M. Merian, copied by Schut in the "Historie des Ouden Testaments"; Figgers of the Bible, no. 97; The Sacred Histories II, p. 110.
No. 3 is similar to no. 3 of casket no. 383; no. 1 to no. 4 of casket no. 375, but in reverse.

385. WEDDING MEDAL. pl. 177

Obverse. A man and a woman with clasped hands stand in a landscape. To the left, a large tree; in the right background, a church and other buildings; clouds and birds in the sky. The whole surrounded by two concentric circles.
Reverse. The marriage at Cana. The wedding-guests sit at a circular table in an open hall, Christ and Mary to the right. In the right foreground a servant fills a pitcher under the surveyance of another, who looks very astonished. On the left, a third servant with a dish. From a gallery in the background a man watches the scene. In the sky, clouds and birds. The whole surrounded by two concentric circles.

Unsigned. 57 mm.

Numism. Exh. (Amsterdam 1946) no. 617. Private Collection.

Date: XVIIB.

The representation on the reverse is based on a print by J. Callot (Meaume 48; Lieure 295).

386. RELIGIOUS MEDAL. pl. 179

Obverse. Christ going to Emmaus between the two disciples. On the right, a tree; in the distance on the left, a town; in the sky, clouds and birds. The representation is surrounded by two concentric circles.
Reverse. Christ sitting at a table between the two disciples; a large building forms the

background; in the distance on the left, a church; in the sky, clouds and birds. The representation is surrounded by two concentric circles.

Unsigned. 53 mm.

Unrecorded. Cabinet des Médailles, Brussels.

Date: XVIIB.

387. RELIGIOUS MEDAL. pl. 179

Obverse. Christ and the Samaritan woman. Behind Him, two disciples. On the left, a tree. In the distance, buildings; in the sky, clouds. The scene is surrounded by two concentric circles.

Reverse. On the right, Christ with a disciple and two other men. On the left, two men sitting under a tree. In the distance, a large building; in the sky, clouds. The scene is surrounded by two concentric circles.

Unsigned. 58 mm.

Unrecorded.

Date: XVIIB. Private Collection.

FIVE SPOON-MAKERS

The spoons of Hoorn are simpler than those of Enkhuizen. The stems of the eldest examples are sometimes divided into two parts, the upper of which is writhen, the lower invariably engraved, never decorated with cast relief. Other examples have a flattened stem embellished with engraved ornament.

A silversmith, whose initials are probably *ODB*, made in 1644 a beautiful spoon surmounted by the figure of the Virgin (no. 388).

The *master of the flaming Heart* made in 1650 and 1659 two spoons with flattened stem surmounted by the coats-of-arms of Hoorn and De Rijp respectively (nos. 389 and 390). The latter is an important piece in view of the date engraved on the stem.

The spoon made by the *master of the Tazza* in 1658 is a fine specimen surmounted by an excellent figure of St. John (no. 391).

Two spoons are included, which are executed in the lobate style. One, made by the *monogrammist WW*, is a guild spoon, and shows the figure of a bricklayer (no. 392); the other, made by the *monogrammist VE*, is surmounted by a broom-maker (no. 393).

388. (1644) SPOON. pl. 180

The stem is divided into two parts. The lower section is flattened and engraved with floral ornament; the upper part is writhen and terminates in a moulded capital upon which is a figure of the Virgin and Child. Fig-shaped bowl.

Signed: ODB(?) in a monogram. L. 190 mm.
Marks: Hoorn; O (1644).

Frederiks: Historia 1944, no. 24. Private Collection.

389. (1650) SPOON. pl. 181
Flattened stem engraved below with floral ornament, terminating in a moulded base upon which a unicorn sits holding the arms of Hoorn. Fig-shaped bowl.
Unsigned. L. 183 mm.
Marks: Flaming heart; Hoorn; V (1650).
Frederiks: Historia 1944, no. 19. Private Collection.

390. 1659. SPOON. pl. 181
Flattened stem engraved below with floral ornament and the date 1659, terminating in a moulded base upon which a lion sits holding the arms of the village De Rijp. Fig-shaped bowl.
Unsigned. L. 185 mm.
Marks: Flaming heart; Hoorn; E (1659).
Frederiks: Historia 1944, no. 18. Private Collection.

391. (1658) SPOON. pl. 180
The stem is divided into two parts. The lower section is flattened and engraved with a linear ornament; the upper part is writhen and terminates in a moulded capital surmounted by a figure of St. John. Fig-shaped bowl.
Unsigned. L. 192 mm.
Marks: Tazza(?); Hoorn; D (1658).
Frederiks: Historia 1944, no. 25. Private Collection.

392. (1672) SPOON. pl. 180
The stem, decorated with lobate ornament enriched with foliage and fruit, is surmounted by the figure of a bricklayer holding a yard-stick. Oval bowl.
Signed: WW. L. 200 mm.
Marks: Holland; Hoorn; I (1672).
Frederiks: Historia 1944, no. 31. Private Collection.

393. 1774. SPOON. pl. 181
Stem of triangular section decorated with foliage in the lobate style, and surmounted by a broom-maker at work. Oval bowl with the following inscription on the back: As. J. Schellinghout, 't Besemakers Gildt 1774.
Signed: VE. L. 190 mm.
Marks: Holland; Hoorn; D (1774).
Frederiks: Historia 1944, no. 32. Coll. A. O. van Kerkwijk, Doorn.

ANONYMOUS MASTER

The medal engraved by this master in 1701 is a pleasant document of the customs and the costumes of the time.

394. 1701. MEDAL COMMEMORATING THE LOTTERY FOR THE LUTHERAN CHURCH OF HOORN. pl. 181

Obverse. View of the draw. On a platform various men are depicted. A child is seated between two boxes to perform the draw. A crowd surrounds the platform. In the foreground, a dog. In the background, a view of the church. Legend: TER GEDAGTENIS VAN DE LOTERYE VOOR DE LUTERSCHE KERK TOT HOORN; ANNO 1701. Above, a rosette.
Reverse. Inscription referring to the lottery.

Unsigned. 82 × 70 mm.

Dirks Rep. II, 2649; Cat. Princess Marianne Sale (Schulman, Amsterdam 1933) no. 441. West-Frisian Museum, Hoorn.

ZAANDAM

ANONYMOUS MASTER

The medal described under no. 395 was probably made by a Zaandam silversmith as the mill on the reverse is of the usual Zaandam type. Its maker was a skilful engraver with a steady hand.

395. 1779. SILVER WEDDING MEDAL. pl. 181
Obverse. From a knot, showing the date 20 October Anno 1779 and the number XXV, two shields engraved with monograms are suspended. Below, two united burning hearts and a scroll with the following inscription: Egt Verbonde 20 Octob^{r} 1754.
Reverse. View in a mill-house.

Unsigned. 40 mm.
Unrecorded. Private Collection.

UNKNOWN MASTERS OF NORTH-HOLLAND

The badge of 1580 is an important historical piece though of limited artistic value.

396. 1580. BADGE OF THE SOLDIERS OF BOSSU. pl. 182
Obverse. Crescent-shaped badge inscribed: LIEVER TVRCKS ALS PAVS 1580. Below, two claspeds hands holding a heart pierced by arrows.
Reverse. Similar to the obverse, except the legend: GHI STATEN VEST DIE PRINS GETROV.

Unsigned. 28 × 46 mm.
Unrecorded. Private Collection.

THE MONOGRAMMIST PD

A fine case for a medal (no. 397) is signed PD, and shows further in the middle of the legends, which are enclosed within four concentric circles, a pellet. A number of other cases and medals, some of which show similar subjects, also have these pellets between the beginning and the end, or in the middle of the legends. There are also certain obvious similarities in the

lettering. For these reasons we have attributed them to the same master. He probably worked in North-Holland, for there is a definite relationship between these works and those of the Hoorn Bel family.

397. CASE FOR WEDDING MEDAL. pl. 182

Obverse. Raguel joins the hands of his daughter Sarah and Tobias behind whom an angel stands. In the background, the nuptial room with Tobias and Sarah making an offering. Legend between four concentric circles: Twee Harten Die Oprecht, In Liefde wel vernoecht Bestaen Haer Trou in Echt, den Hemel t Same Voecht. Above, escutcheon with the signature; below, a pellet.

Reverse. The marriage at Cana. The wedding-guests seated at a table in a lofty hall, Christ and Mary to the left. Next to Christ a servant fills a pitcher with water which is changed to wine. A second servant, astonished, is looking on. A third servant is seen on the right. In the foreground, a dog. Two persons watch the scene from a gallery. Legend between four concentric circles: Des HEEREN Kracht En Goedicheit Op Dese Feest Is uyt Gebreyt. Above, a blank escutcheon; below, a pellet.

Signed: PD. 57 mm.
Unrecorded. Private Collection.
Date: XVIIA.

The representation on the reverse is based on a print by J. Callot (Meaume 48; Lieure 295). See nos. 385 and 402.

398. CASE FOR WEDDING MEDAL. pl. 182

Obverse. Similar to the obverse of no. 397. Legend between four concentric circles: Die Hem Met Godt In Trou Verbint, Altijt Des Heeren Seegen Vint. Above, a pellet.

Reverse. Rebecca hands her pitcher to Eleazer. On either side, a well. To the right, a tree and a servant with three camels. In the background, a town. Legend between four concentric circles: Door Een Knecht Van Abraham Gesonden, Is Rebecca Aen Isack Verbonden. Above, a pellet.

Unsigned. 58 mm.
Unrecorded. Coll. A. O. van Kerkwijk, Doorn.
Date: XVIIA.

The representation on the reverse is based on a print of 1576 by Tobias Stimmer in the "Neue Künstliche Figuren Biblischer Historien (Andr. 148). It is copied by Le Blon in 1619 (Van der Kellen 101).

399. WEDDING MEDAL. pl. 182

Obverse. Similar to the obverse of nos. 397 and 398. Legend between four concentric circles: Tobyas kreegh Saara ten vrouw, De doghter Raguels door godts Trouw. Ick wens ons Twee dit selfde lodt, door Segen Heyl en Liefd tot godt. Above, a pellet.

Reverse. Similar to the reverse of no. 398. Legend between four concentric circles: Tot Nahor abrams kneght Godt bat, Rebecca schenckt uyt 't watervat; De kemels drincken tot besluyt, gout silver geeft Hij Isacks Bruyt. Above, a pellet.

Unsigned. 55 mm.
A. O. van Kerkwijk: Tijdschrift 1909, p. 98, pl. IV, 6; Private Collection.
Numism. Exh. (Amsterdam 1946) no. 615.

Van der Kellen mentions two prints with similar scenes and the legends in reverse (nos. 154, 156), without definite proof attributed by him to M. Le Blon.

400. WEDDING MEDAL. pl. 183

Obverse. Adam and Eve standing under two palm-trees near a pond in which two fishes swim. The trunk of the left tree is wreathed, in the foliage of the other are two doves. Mountainous background. On the right, a heavenly light. Between four concentric circles, the following inscription: Gelijck de dadelboom, Soo groeijen wij door Trouw, en volgen 't vruchtbaer spoor, van d'eersten man en vrouw. Above and below, a pellet.
Reverse. Under a big tree on the left Adam digs, while Eve spins. Their two sons play between them. In the foreground, a goat; on the left, a cow. A mountainous landscape forms the background. Between four concentric circles, the following inscription: Adam de man, Ons aller grootvaer, spit int sweet, ons moeder Eva span, verteert alsoo de winst met leet. Above and below, a pellet.

Unsigned. 51 mm.

A. O. van Kerkwijk: Tijdschrift 1909, p. 98, pl. III, 4; Cat. Feil (Hamburg 1908) no. 3115. Private Collection.

The palm-trees on the obverse are based on a print in Maechden-Plicht by Jacob Cats (Middelburg 1618) p. 3; the representation on the reverse, on a print by J. Saenredam after A. Bloemaert (Bartsch 17).

401. CASE FOR WEDDING MEDAL. pl. 183

Obverse. Two coats-of-arms surmounted by a helmet with, as crest, a lily. Legend: Dus.Geeft.Hem.Eer.die.Heeft.bereit.Een Bruilofs Dach In Eeuwicheit. Above and below, a pellet.
Reverse. The meeting of David and Jonathan (I Sam. 20), with on the left a tree, on the right a large ruined house. In the distance, a castle. Above, a heavenly light. Legend: Wie.sijn.dees.die.sich.so.minlick.groetten. Trouw.und.waerheit.malkander ontmoeten. Gelucksaelich is die stant daer dees houden die ouerhant. Above, a pellet.

Unsigned. 60 mm.

Sale Van Stockum's Antiquariaat (The Hague 1943) no. 9. Whereabouts unknown.

Date: XVIIA.

The mantling of the coats-of-arms is based on Le Blon's plaque no. 92 with the arms of Sandrart.

On the insides of the box are two painted miniature portraits which are, without definite proof, attributed to Albert Cuyp.

ANONYMOUS MASTER

The medal described under no. 402 is the work of a silversmith who was influenced by Van den Hecken, but must have also stood in a certain relationship to the Hoorn silversmiths Bel. For this reason we have included this excellent master under the unknown masters of North-Holland.

402. WEDDING MEDAL (gold) pl. 183

Obverse. A couple with clasped hands stands in a lofty hall. A cherub with two wreaths appears in rays of light. On both sides looped curtains. Inscribed between four concentric circles: Hout daer Jonckfrou die ick bemin en anders geen Daer is mijn Trou mijn Hart en sin naest godt alleen. Above, conventional flower.

Reverse: The marriage at Cana. Similar to no. 385. Legend between four concentric circles: GODT door sijn wet heeft ingeset Het Soete Paren (cherub's head) Op Cana feest is hij Geweest int Echt vergaeren.

Unsigned. 53 mm.
Unrecorded. Private Collection.

The scene on the reverse is based on a print by J. Callot (Meaume 48; Lieure 295). See nos. 385 and 397.

THE MONOGRAMMIST HJ

We presume that the medallist HJ worked in North-Holland. He was a good engraver; the proportions of his figures, however, are not always correct.

403. WEDDING MEDAL. pl. 183

The insides of a small box made of a medal commemorating the battle of the Zuiderzee (1573; V. Loon I, 170) are engraved with the following scenes:

a. a gentleman, kneeling, offers a heart held by two hands to a lady who stands opposite him. On the left, a tree; on the right, part of a building. Landscape background. Legend: Hout daer Jonckvrou, die ick bemin en Anders Geen, daer is Mijn trou, Mijn hart en Sin Naest Godt alleen. Above, eight-pointed star.

b. the marriage at Cana. The wedding-guests sit at a table in a lofty hall, Christ and Mary in the foreground. Between them, the six jars. Legend: Gelijck Godt is Getrou die op hem vertrout ine noot. Soo sal ick sijn mijn Bruijt Getrou tot ynder doot. Above, two clasped hands holding a heart.

Signed: HJ. 52 mm.
D. C. Meyer Sale (Amsterdam 1910) no. 8. Coll. A. O. van Kerkwijk, Doorn.
Date: XVIIA.

The representation described under a is based on a print of Jan Harmensz. Kruls Minnespiegel ter Deughden (Amsterdam 1639) p. 116. For b, see no. 160.

SOUTH-HOLLAND

DELFT

ANONYMOUS MASTER OF THE JAR

The spoon made by this master is an interesting piece not only from the historical point of view, but also on account of its shape. In particular the treatment of the junction of stem and bowl proves the sense for logical construction of this skilful silversmith.

404. 1610. SPOON. pl. 184

Stem of lozenge section terminating in a moulded finial. Fig-shaped bowl engraved on the back with a view of a cape and a bay with four ships. On the shore, a number of

houses and a tent in a tropical landscape with a river (die Rivier) and mountains. Natives armed with bows and arrows, and others offering plates of fruit to Dutch sailors armed with guns are represented. Above, the following inscription: Dese Hoeck leegt tuschen Capo de corrientes en c. de S. Sebastiaen 22 graden 50 minuten by suyden de linie al waer wij met 4 schepens den 24 july 1610 geanckert hebben ende met die inwonders ghehandelt.

Unsigned. L. 180 mm.
Marks: Jar; Delft; V (1610).

De Navorscher 1856, p. 371; Frederiks: Historia 1944, p. 54; Exh. Delft 1956, no. 18, ill. 14. Private Collection.

PIETER GROEN

Pieter Groen became a master of the Delft silversmiths' guild in 1646, and was four times appointed assayer, the last time in 1668.

His beaker of 1662 is tastefully engraved; the ornamental details are particularly superb.

405. (1662) BEAKER. pl. 185

The lip is engraved with interlacing strapwork enclosing hunting scenes. From the band are suspended three cartouches composed of female terms with swans' heads, scrollwork and oval medallions enclosing a fisherman, a pedlar and a country-woman. On the lower part of the body, fishing scenes. Moulded foot.

Signed: PG. H. 180 mm.
Marks: Delft; E (1662).

Exh. Delft 1956, no. 33, ill. 19. Rijksmuseum Lambert van Meerten, Delft.

DIRCK VAN RYCK

Dirck van Ryck was apprenticed to a Delft silversmith in 1674, and became a master of the guild in 1685. He had a unicorn as maker's mark.

The beaker described under no. 406 is copied from a glass rummer. The knobs on the stem are a frequent and attractive decoration for the glass-blower, quite appropriate with the material used, but a mistaken ornament for the silversmith since they have no logical connection with the working of silver.

406. (1700) BEAKER. pl. 186

In the shape of a rummer. The lip is engraved with interlacing straps enclosing floral ornament. Three sprays of flowers are suspended from the band, alternating with bunches of fruit. The stem is embossed with knobs to resemble glass. Moulded foot with toothed edge.

Unsigned. H. 100 mm.
Marks: Unicorn; Delft; T (1700).

Exh. Leeuwarden 1927, no. 47;
Exh. The Hague 1952, no. 172;
Exh. Delft 1956, no. 51. Municipal Museum, Franeker.

PIETER BRANDT

Pieter Brandt was apprenticed to a Delft silversmith in 1679, was admitted master in 1692, and was several times assayer of the guild, the last time in 1719.

It is impossible to judge the capacity of Brandt from the simple, but well wrought sugar-caster described under no. 407.

407. (1696) SUGAR-CASTER. pl. 188

Plain cylindrical body standing on three feet. Plain domed pierced cover engraved with geometrical ornament.

Signed: PB. H. 103 mm.
Marks: Holland; Delft; P (1696).

Annual Report Huis Lambert van Meerten, Delft 1951; Exh. Delft 1956, no. 58. Rijksmuseum Lambert van Meerten, Delft.

CORNELIS VAN DYK

Cornelis van Dyk was apprenticed to a Delft silversmith in 1681, became master in 1692, was several times assayer of the guild and dean. He was still alive in 1734.

The rare soap-box made by him in 1711 is skilfully wrought and well engraved.

408. (1711) SOAP-BOX. pl. 186

Spherical body with moulded edge, standing on a low gadrooned foot. The lid is engraved with a coat-of-arms.

Unsigned. H. 95 mm.
Marks: Tree; Holland; Delft; F (1711).

Annual Report Museum Het Prinsenhof (Delft 1950); Exh. Fleur en Interieur (Delft 1951) no. 42; Exh. Delft 1956, no. 45, ill. 24. Municipal Museum Het Prinsenhof, Delft.

COENRAET MENSBIER

Coenraet Mensbier became a master of the Delft silversmiths' guild in 1736, and was four times assayer, in 1748 for the last time.

His oil and vinegar-stand of 1750 is neatly worked in a pure Régence style.

409. (1750) OIL AND VINEGAR-STAND. pl. 187

The two octagonal open-work receptacles for the bottles, each standing on four claw feet, are joined by two horizontal plates, to which two scroll handles are fixed. Upon the upper plate stands a moulded pierced pepper-caster.

Signed: CM. H. 220 mm.
Marks: Holland; Delft; W (1750).

Exh. Delft 1956, no. 68. Rijksmuseum Lambert van Meerten, Delft.

JAN REGHTERS

Jan Reghters was apprenticed to a Delft silversmith in 1742, was admitted master of the guild in 1758, and was four times assayer, in 1787 for the last time. He was dean in 1785.

His sugar-caster of 1763 is a magnificent piece, the execution is beyond praise.

410. (1763) SUGAR-CASTER. pl. 184

Vase-shaped octagonal body standing on a moulded matching foot. The high domed cover is decorated with ornament in the Régence style, and is surmounted by a moulded finial.

Signed: IR. H. 220 mm.
Marks: Holland; Delft; L (1763).
Exh. Delft 1956, no. 77, ill. 30. Municipal Museum Het Prinsenhof, Delft.

DIRK VAN DE GOORBERG

Dirk van de Goorberg was admitted master of the Delft silversmiths' guild in 1747, and was several times assayer of the guild and dean. He was still alive in 1785.

The four pieces reproduced here prove that he was an excellent craftsman who followed the style of his Hague contemporaries.

411. (1748) BRAZIER. pl. 189

Circular, standing on three scroll feet, joined by two scroll bands enriched with foliage and acorns.

Signed: DG. L. 240 mm.
Marks: Holland; Delft; T (1748).
Unrecorded. Private Collection.

412. (1753) SALVER. pl. 190

Square, with shaped moulded edge, standing on four hoof feet. The edge is enriched with four applied pierced flower sprays.

Signed: DG. 280 × 280 mm.
Marks: Holland; Delft; Z (1753).
Exh. Delft 1956, no. 71. Private Collection.

413. (1777) MUSTARD-POT. pl. 188

Basket-work body standing on leaf feet. The upper border consists of floral sprays forming also the two handles. Domed lid with leaf finial.

Signed: DG. H. 110 mm.
Marks: Holland; Delft; Z (1777).
Exh. Delft 1956, no. 84. Rijksmuseum Lambert van Meerten, Delft.

414. (1778) TEA-KETTLE AND STAND WITH LAMP. pl. 191

The gourd-shaped kettle has six plain lobes; the lid is formed as a leaf. Spout and handle,

the latter partly made of ebony, are decorated with foliage and flowers. The tripod stand is decorated all over with floral sprays and fruit.

Signed: DG. H. 380 mm.
Marks: Holland; Delft; A (1778).

Annual Report Museum Prinsenhof (Delft 1951); Municipal Museum Het Prinsenhof, Delft.
Exh. The Hague 1952, no. 181; Exh. Delft 1956, no. 85.

ANONYMOUS MEDALLISTS

We reproduce three medals made by Delft silversmiths. They are finely engraved by skilful artists.

415. 1677. GOLDEN WEDDING MEDAL OF P. H. ROONAER AND A. D. VAN BLEYSWIJK. pl. 186
Obverse. A hand, emerging from clouds, holding together with two putti a ring enclosing the cypher L, and two coats-of-arms linked by a ribbon. Legend: P. H. Roonaer. En A. D. Van BLEIISWIICK.GETROUWT.D.18.IVLI.1672.
Reverse. Inscription referring to the golden wedding.

Unsigned. 46 mm.

Dirks Rep. II, 1788; Royal Cabinet of Coins, The Hague.
Cat. Royal Cabinet of Coins (The Hague 1903) no. 1246;
Exh. Delft 1956, no. 44.

416. 1659. GOLDEN WEDDING MEDAL OF G. VAN DER MAST AND C. VAN DER GRAEF. pl. 186
Obverse. Two clasped hands issuing from clouds, holding a tree with twelve branches, eight of which are bare. The whole surrounded by a snake.
Reverse. Inscription and the date 1659.

Unsigned. 45 mm.

Dirks Rep. I, 1315; Coll. Beelaerts van Blokland, The Hague.
Exh. Delft 1956, no. 30.

As Claes van der Mark was a councillor of Delft, we consider that the medal was made by a Delft silversmith. A similar one was made in 1671, commemorating the golden marriage of Ch. van Groenewegen and M. van der Graef (Cat. Royal Cabinet of Coins, The Hague 1903, no. 1051).

417. 1692. MEDAL OF THE CIVIC GUARD OF DELFT. pl. 189
Obverse. Mars leaning with his right hand on a lion which lies at his feet. Behind him, a trophy of flags and weapons. The whole surrounded by a legend.
Reverse. The arms of Delft and the four burgomasters of the town, surrounded by a legend and the date 1692.

Unsigned. 82 mm.

Van Orden, pl. XIV, 1; Dirks Rep. II, 2280; Royal Cabinet of Coins, The Hague;
Cat. Teyler's Foundation, p. 272; Teyler's Foundation, Haarlem; Private Collection;
Exh. Delft 1956, no. 47. Municipal Museum Het Prinsenhof, Delft.

ANONYMOUS MASTER OF THE HEART

The pair of Dordrecht beakers of 1592 belong to the rare Dutch silver pieces of the 16th century. Excellently shaped, with well balanced proportions between the various parts of which they are composed, richly but not immoderately decorated with embossing and engraving, enlivened by applied ornaments and coloured enamels, these beakers constitute important evidence of the increasing wealth in the Dutch Republic during the renaissance period. Their maker can be placed on a level with the best Dutch silversmiths.

418. 1592. STANDING CUP AND COVER. pl. 192

The bowl is divided into three sections by two horizontal mouldings. The upper part is engraved with panels of foliate scrollwork, snails and butterflies; the centre with panels of strapwork, volutes, drapery, birds and bunches of fruit, alternating with three applied lions' masks holding rings. The lower section, of bulbous form, is embossed with strapwork enclosing bunches of fruit, alternating with applied lions' masks and enamelled medallions showing St. George, his arms and a crossbow. Baluster stem embossed with strapwork, gadroons and bunches of fruit, and enriched with scroll brackets terminating in dragons' heads. The foot is embossed with strapwork, masks, bunches of fruit and renaissance bands, and is embellished with three further brackets. The cover is embossed with bands of oval bosses, gadroons and cartouches of strapwork enclosing cherubs' heads, alternating with bunches of fruit, and is surmounted by a figure of St. George on horseback, killing the dragon. On the inside of the cover the date 1592 is engraved.

Unsigned. H. 355 mm.

Marks: Heart beneath a coronet; Dordrecht.

Art Treasures Exh. (London 1928) no. 1949; S. J. Phillips, London.
Exh. Dutch Art (London 1929) no. 826; Exh. The Hague 1952, no. 189.

One of a pair.

ANONYMOUS MASTER OF THE FLOWER

This master, who worked in Dordrecht in the first quarter of the 17th century, was endowed with a fine sense of proportion and understanding for the correct use of ornament. The beaker described under no. 421 and the badge of 1606 are perhaps also his work.

419. (1602) COUNTER BOX. pl. 193

Cylindrical box divided by a rib into two parts, each engraved with interlaced strapwork and mauresques. Moulded foot. The cover is decorated with moulded bands and, within

a laurel-wreath, with a cast medallion of a female figure symbolizing HOLLANDIA, seated with a lion in a "Dutch Garden".

Unsigned. H. 115 mm.; Diam. 43 mm.
Marks: Flower; Dordrecht; A (1602).

V. Loon: Hedendaagsche Penningkunst;
Exh. The Hague 1952, no. 194; Royal Cabinet of Coins, The Hague.
K. Citroen: Geuzenpenning 1951, no. 2, p. 15;
Exh. Hotel des Monnaies, Paris 1956, no. 557, pl. XXII, 1;
F. P. Barnard: The Casting-counter and the counting-board, p. 240, pl. LXI, 1.

The representation on the cover is based on a counter of 1595 (v. Loon I, 456; Dugnolle 3066).

420. 1606. LOZENGE-SHAPED BADGE OF THE RHETORICAL CHAMBER "DE FONTEYN DES LEVENS" OF DORDRECHT. pl. 193
Obverse. Fountain enclosed within a laurel-wreath, flowers and arabesques. Inscribed: REYN GENVECHT fontein des levens. Anno 1606.
Reverse. Similar to the obverse.

Unsigned. 60 × 60 mm.

Van Lennep: Beknopte Geschiedenis van Trou moet Blijcken (Haarlem 1922) no. 2. Society Trou moet Blijcken, Haarlem.

421. (1613) BEAKER OF THE BUTCHERS' GUILD OF DORDRECHT. pl. 194
The lip is engraved with interlacing strapwork enclosing floral sprays which are continued on the body in three panels. Inscribed between these panels: DESE. BEKER.COMPT. TOE.GHVLT.VAN.DE.FLESHOVWAERS.VAN.DER.STAET.DORDRECHT. Under the panels is a band engraved with a shepherd and his flock, and the inscription: DIE DEN NAEM VAN DESEN BECKER WYL WEETE.DEN CLEYNEN BELLAERT IS HY GEHETE.ANNO 1611. On the lower part of the beaker are the names of the governors of the guild in 1733. Moulded foot with narrow band of nail-heads.

Signed: OI(?) with a flower between. H. 150 mm.
Marks: Dordrecht; M (1613).

Unrecorded. Museum Van Gijn, Dordrecht.

ANONYMOUS MASTER OF THE BEAKER

The rare cups of a wine-merchants' guild are finely engraved by a silversmith, no other works by whom are known.

422. (1609) PAIR OF CUPS AND COVERS OF A WINE-MERCHANTS' GUILD. pl. 195
The cups are decorated with three engraved scenes of viniculture, separated by cast and applied masks. The lips are engraved with mauresques. Plain stems and feet. The plain covers terminate in knobs decorated with two masks.

Unsigned. H. 285 mm.
Marks: Beaker; Dordrecht; B (1609).

Unrecorded. Private Collection.

ANONYMOUS MASTER

The windmill-cup described below is a beautiful example of these very rare objects. The use of this kind of cup is described in the Introduction, p. IX.

423. (1636) WINDMILL-CUP. pl. 196

The lip of the inverted cup, which is divided into two parts by a moulded band, is engraved with interlacing straps enclosing floral sprays continued on the body in three pendent panels separated by bunches of fruit. The lower part of the cup is engraved with gadroons and the initials AH with a cypher between. The cylindrical stem, made to resemble a brickwall, is attached to the cup by four scroll brackets, and terminates in four plain scrolls supporting the windmill. Two figures of millers.

Unsigned. H. 230 mm.
Marks: illegible; Dordrecht; O (1636).
Cat. Rijksmuseum (Amsterdam 1902) no. 212; Rijksmuseum, Amsterdam.
Cat. Rijksmuseum (Amsterdam 1952) no. 115.

ANONYMOUS MASTER OF THE ROSETTE

The beaker described under no. 424 is engraved by another unknown Dordrecht master in the style of Adriaen Muntinck.

424. (1637) BEAKER OF THE ST. GEORGE'S GUILD OF DORDRECHT. pl. 197

The lip is engraved with an interlaced band of strapwork enclosing foliage and flowers, with various animals. Three heraldic shields are suspended by ribbons from the band. The shields show respectively the arms of St. George, St. George on horseback killing the dragon, and a cross-bow with arrows and the arms of Dordrecht beneath. Three pendent ornaments composed of scrollwork, dragons, a vase of flowers and cornucopiae separate the shields. In the middle of the body, a broad band engraved with hunting scenes and an archery-range. The foot is gilt and embellished with two narrow bands, one with ovolos, the other with egg and tongue ornament.

Unsigned. H. 180 mm.
Marks: Heraldic shield with a rosette; Dordrecht; P (1637).
Unrecorded. Coll. Dreesmann, Amsterdam.

ANONYMOUS MASTER OF THE GLOBE

The beaker made by this silversmith in 1645 is a rather coarse object, the only importance of which lies in the fact that it was made in Dordrecht, a town of which little silverwork survives.

425. (1645) BEAKER. pl. 198

The lip is engraved with interlacing straps enclosing foliage and flowers which are continued on the body in three pendent panels separated by bunches of fruit. The lower part of the body is engraved with three birds. Moulded foot.

Unsigned. H. 185 mm.
Marks: Globe with a cross; Dordrecht; Y (1645).
Unrecorded. Episcopal Museum, Haarlem.

THE MONOGRAMMIST ID

Master ID was, as is proved by the beaker described under no. 426, a good engraver; his ornamental details are derived from designs by Adriaen Muntinck.

426. (1647) BEAKER. pl. 199

The body is engraved with three panels composed of canopies, C-scrolls terminating in monsters' heads, foliage, flowers, snails, snakes, cornucopiae and bunches of fruit. The panels are separated by trophies. A coat-of-arms within a laurel-wreath is engraved in the middle of the body. Moulded foot with a narrow band of nail-heads. Engraved on the bottom: ADRYAEN.SWAENS.DEN.14.MERT.1663.

Signed: ID with an arrow between. H. 175 mm.
Marks: Dordrecht; B (1647).

Exh. Eccl. Art ('s Hertogenbosch 1913) no. 645; Dutch Reformed Church, Roozendaal.
Exh. The Hague 1952, no. 201.

ANONYMOUS MASTER OF THE FLOWER

The beaker engraved by this master in 1680 is merely a coarse imitation of the beaker of 1613 (no. 421), perhaps made by his father for the same guild.

427. (1680) BEAKER OF THE BUTCHERS' GUILD OF DORDRECHT. pl. 200

The lip is engraved with interlacing strapwork enclosing floral sprays which are continued on the body in three panels. Between these panels, similar inscription to that of no. 421. Similar band with shepherd and flock, and similar inscription. On the lower part of the beaker, the names of the governors of the guild in 1777. Moulded foot.

Unsigned. H. 150 mm.
Marks: Flower; Holland; Dordrecht; S (1680).

Unrecorded. Museum Van Gijn, Dordrecht.

HENDRIK GILTAY

The tobacco-box of 1741, marked HG, was probably made by Hendrik Giltay who is recorded as a member of the Dordrecht silversmiths' guild in 1787. It is a fine piece, excellently executed in the Louis XIV style.

428. (1741) TOBACCO-BOX. pl. 201

Octagonal, resting on four scroll feet, with husks applied to the body. Four sides are embellished with applied Marot ornament, the other four are rounded. The domed cover has similar decoration, and is surmounted by a knob from which four floral ornaments are suspended.

Signed: HG. H. 154 mm.
Marks: Holland; Dordrecht; N (1741).

Exh. The Hague 1952, no. 203. Joseph M. Morpurgo, Amsterdam.

ANONYMOUS MASTER OF THE COMPASSES

The Louis XIV candlestick described below, executed by this master in 1749,demonstrates that its maker was a skilful silversmith. It is unfortunate that we do not know of other examples of his work.

429. (1749) CANDLESTICK. pl. 202

Octagonal moulded base, four sides of which are rounded. Plain baluster stem. The nozzle is embellished with a moulded ring. Octagonal wax-pan.

Unsigned. H. 200 mm.
Marks: Compasses; Holland; Dordrecht; Q (1749).
Unrecorded. Private Collection.

THE MONOGRAMMIST GS

The monogrammist GS, probably Govert Steenbeek, worked in Dordrecht in the second half of the 18th century. The coffee-pot which he made in 1781 and the basket of 1783 are well designed and decorated examples of the Dutch Louis XV and Louis XVI style.

430. (1781) SMALL COFFEE-POT. pl. 203

Plain pear-shaped body standing on three leaf-shaped feet. Leaf-shaped lid with two small leaves forming the finial. The handle is made to resemble a branch.

Signed: GS with a shell beneath. H. 172 mm.
Marks: Holland; Dordrecht; F (1781).
Unrecorded. The Hague Antique Trade 1954.

431. (1783) BASKET. pl. 204

Oval basket with open-work side composed of three friezes, one of geometrical ornament; the middle of floral sprays ending in dragons' heads, enclosing four medallions of Emperor's heads; the third of interlacing bands. Two loop handles.

Signed: GS with a shell beneath. H. 80 mm.; L. 390 mm.
Marks: Holland; Dordrecht; H (1783).
Unrecorded. Museum Van Gijn, Dordrecht.

ANONYMOUS MEDALLISTS

Several Dordrecht silversmiths engraved medals.

An *anonymous master* engraved the fine Van Wissel-Hondius medal in 1686.

Of a certain *Van Tilburg*, whose maker's mark was a castle, we know eight medals of high quality. Nothing of his life is known. His medals were made between 1695 and 1731.

Seven medals are attributed to the *monogrammist LVS*, whose work is of comparable quality. Its medals are dated from 1717 until 1762.

A master, whose mark was perhaps a *Dog*, engraved with skill and taste the Franken medal in 1719.

A silversmith, whose maker's mark is *illegible*, tastefully engraved the simple Beudt medal in 1738.

432. 1686. MEDAL OF P. VAN WISSEL-HONDIUS, PRESENTED TO HER FAMILY ON NEW-YEAR'S DAY (gold). pl. 204
Obverse. The arms of the Van Wissel and Hondius families within a laurel-wreath.
Reverse. Dedication and the date 1686.

Unsigned. 48 mm.

Numism. Exh. (Amsterdam 1946) no. 683. Coll. A. O. van Kerkwijk, Doorn.

VAN TILBURG

433. 1695. MEMORIAL PLAQUE OF A. M. TROYE (gold). pl. 205
Obverse. Within a cartouche composed of six bones, an oval panel with the arms of the Troye family, surrounded by a wreath. Legend with, above, the maker's mark.
Reverse. Inscription with the date 1695.

Unsigned. 35 mm.
Mark: illegible.

Numism. Exh. (Amsterdam 1946), no. 689. Coll. A. O. van Kerkwijk, Doorn.

Attributed to Van Tilburg on account of the similarity of the maker's mark.

434. 1699. MEMORIAL PLAQUE OF P. POMPE (gold). pl. 204
Obverse. Coat-of-arms. Legend: D: Petrus pompe J:C:fil:D: corn: pompe Equitis. nat. 29 Maj. 1673. denat: 20 sept: 1699. Above, a rosette.
Reverse. Tomb with cypresses on either side. Above, a scroll inscribed: MEMENTO MORI. Engraved on the tomb: Nunquam ille Miser, cui facile est mori.

Unsigned. 43 mm.
Marks: Castle(?); I (1699).

Unrecorded. Coll. Beelaerts van Blokland, The Hague.

435. 1699. SILVER WEDDING MEDAL OF ABRAHAM STEYAART AND SARA VAN HELSDINGEN. pl. 204
Obverse. Two clasped hands emerging from clouds, holding two coats-of-arms under a coronet. Above, a heavenly light. Below, inscription referring to the marriage in 1674 and the silver wedding anniversary in 1699. Above, a conventional flower.
Reverse. Two large palm-trees and six small trees, surrounded by a legend. Above, a conventional flower.

Unsigned. 68 mm.

Dirks Rep. II, 2571; Royal Cabinet of Coins, The Hague.;
Algemeen Nederlandsch Familieblad 1890, p. 56; Coll. A. O. van Kerkwijk, Doorn.
Annual Report Royal Cabinet of Coins (The Hague 1920) p. 6;
Cat. Frederik Muller (Amsterdam 1899) no. 527;
Numism. Exh. (Amsterdam 1946) no. 691.

436. 1702. MEMORIAL PLAQUE OF J. M. VAN DEN BROUCKE (copper). pl. 205
Obverse. Coat-of-arms enclosed in a cartouche of foliage with, at the top, a sun-flower.

Legend: Johanna Margareta van d: Broucke Matthei Fil: nat: 15 Oct: 1686 denat: 23 Aug: 1702. Above, a rosette.
Reverse. Blank field. Legend: similar to the legend on the obverse.
Unsigned. 44 mm.
Schulman Sale (Amsterdam 1902) no. 1245a. Coll. A. O. van Kerkwijk, Doorn.
Unfinished proof of a silver or gold memorial plaque.

437. 1710. SILVER WEDDING MEDAL OF DE BEDTS AND J. VAN ASPEREN. pl. 205
Obverse. Two clasped hands emerging from clouds, holding two flaming hearts by interlaced ribbons. Above, a heavenly light with the name of Jehovah. Legend: Reine Herten ende Handen, onverbreeckelicke banden. Above and below, a rosette.
Reverse. The following inscription: Gedaghtenis vant eghtgeluck, genooten vijff en twintigh Jaeren, door twist gekrenkt, nogh hartendruk, dus sag de Merw. de Bedts vergaeren, gesegent met sijn lieff Ega, Van Asperen genaemt Johanna. God geefft u t'gulde feest hiernae, waer in men singt het blij Hosanna. 28 Octob^{r} 1710.
Unsigned. 68 mm.
Mark: Castle.
Dirks Rep. II, 2936; Royal Cabinet of Coins, The Hague.
Cat. Royal Cabinet of Coins (The Hague 1906) no. 2229.

438. 1716. MEMORIAL PLAQUE OF A. DE ROOVERE (gold). pl 205
Obverse. Coat-of-arms enclosed in a cartouche similar to that of no. 436. Legend: Alida de Roovere H^{ren} Pieterse, geb: in Dord^{t} 3 Julij 1640. aldaer overl: 11 octob: 1716. Above, floral cross.
Reverse. In the centre, a candlestick with a smoking taper; to the left, a skull; to the right, an hour-glass. In exergue: zalig zijn de dooden die in den Heere sterv. Legend: wie leeft die de dood niet zien zal.
Unsigned. 43 mm.
Marks: Castle; Dordrecht; D (1716).
Dirks Rep. III, 41; De Navorscher XIII, p. 11. Coll. A. O. van Kerkwijk, Doorn.

439. 1720. SILVER WEDDING MEDAL OF F. VAN MEERLANDT AND J. RUTGERS. pl. 205
Obverse. In the centre, a coronet from which two coats-of-arms are suspended by knotted ribbons. Above, two clasped hands emerging from clouds, illuminated by a heavenly light with the name of Jehovah. Legend: De Heer Franco van Meerlandt En Juffrouw Johanna Rutgers. Above and below, a rosette.
Reverse. The following inscription: Getrout den 8^{en} April 1695 Ouden stijll. GODT HEEFT GEGEVEN AEN DIT PAER IN ECHT TE LEVEN VYF EN TWINTIGH JAER. Gegeven tot gedagtenisse den 19^{en} April 1720 Nieuwen stijll.
Unsigned. 72 mm.
Marks: Castle; Holland; Dordrecht; H (1720).
Unrecorded. Coll. A. O. van Kerkwijk, Doorn.

440. 1731. GOLDEN WEDDING MEDAL OF A. VAN ROOJE AND MARIA VAN LOO. pl. 205
Obverse. Two clasped hands emerging from clouds, holding a ribbon from which a

coronet and two coats-of-arms are suspended. Above, a heavenly light.
Reverse. Inscription.

Unsigned. 41 mm.

Nederlandsche Leeuw 1923, p. 203. Coll. A. O. van Kerkwijk, Doorn.

In view of the similarity to no. 439, probably by Van Tilburg.

THE MONOGRAMMIST LVS

441. 1717. SILVER WEDDING MEDAL OF J. SLIJP AND J. KRUIJSKERKE. pl. 205
Obverse. Within a roped band, two coats-of-arms attached to a cartouche of foliate scrolls and pendent husks, surmounted by a coronet.
Reverse. Between two small ornaments, the following inscription: IOHANNES SLYP EN IACOBA KRUYSKERKE zijn getrout op den 29 April 1692. Dits d'Ouders liefde gift, Ter Silvere Bruyfts tijt, Tot een gedaghtenis De Kinders toegeleijt.

Unsigned. 75 mm.

Unrecorded. Coll. Beelaerts van Blokland, The Hague.

The attribution to the monogrammist LVS is based on the similarity of composition and execution to nos. 442 and 445.

442. 1724. MEMORIAL PLAQUE OF MAGHLINA EVERWIJN (bronze). pl. 206
Obverse. Coat-of-arms addorsed within a cartouche of foliate scrollwork, surmounted by a coronet. Legend: J^{v} Maghlina Everwijn H^{r} Piet^{s} dogter geb^{rn} 20 Septb^{r} 1699 gest^{rn} 29 Julij 1724. Above, two circles with a rosette between, containing the three initials of the signature.
Reverse. A rose-bush, one flower of which is broken by the wind. In exergue, a skull with cross-bones. Legend: Het gras verdort, de bloeme valt af als de geest des Heeren daar in blaast Jes 40 v^{s} 7. Above, a rosette.

Signed: LVS. 43 mm.

Dirks Rep. III, 317; Roos Sale (1833) no. 40 (gold). Coll. A. O. van Kerkwijk, Doorn.

Model in bronze for a gold medal.

443. 1724. GOLDEN WEDDING MEDAL OF A. REPELAER AND H. COYMANS (gold). pl. 206
Obverse. Two coats-of-arms addorsed within a cartouche of scrollwork with, below, a garland and, above, a coronet. Legend: De H^{r} Borgerm^{r} Antony Repelaer, en Vr^{e} Hester Coymans Geégt den 18 Septb^{r} 1674. Above, 8-pointed star.
Reverse. Beneath a rosette, the following inscription: WY DIE HET GOUDE FEEST BELEVEN DIT GOUD TOT EEN GEDENKSTUK GEVEN AAN KINDREN- KINDS EN KINDS KINDS KINDEREN. GODT DOE HUN WELVAART NIMMER MINDEREN. 1724.

Signed: LVS. 45 mm.
Marks: Dordrecht; M (1724).

Unrecorded. Coll. A. O. van Kerkwijk, Doorn.

444. 1725. SILVER WEDDING MEDAL OF D. MARSCHAL AND E. BIERTIES. pl. 206
Obverse. Two coats-of-arms addorsed within a cartouche similar to that of no. 443.

Legend: Dirck Marschal, en Elisabeth Bierties getrouwt den 25 April 1700. Above, a rosette.
Reverse. Beneath a rosette, the following inscription: DOOR GODES GUNST DAT WY HET GEVEN DER SILVRE BRUYLOFSFEEST BELEVEN; OM AAN DIEN ZEGEN TE GEDENKEN DIT STUK WY ONSE KINDREN SCHENKEN, MET WENSCH DAT GODT ZYN MILDE ZEGEN OP HAAR SAL STORTEN ALS EEN REGEN. 1725.
Unsigned. 50 mm.
Unrecorded. Coll. A. O. van Kerkwijk, Doorn.

445. 1744. SILVER WEDDING MEDAL OF L. VAN TETTEROODE AND G. DAAL. pl. 206
Obverse. Within a band of foliage, two coats-of-arms beneath a coronet. The escutcheons are enclosed within foliate scrolls with, below, a shell and a pendent husk.
Reverse. The following inscription: TER GEDACHTENISSE DES ZILVEREN BRUILOFTS VAN L: V: TETTEROODE: OUDT 49 IAREN EN G:DAAL. OUDT 47 IAREN. 17 $^{26}/_{2}$ 44.
Signed: LVS. 63 mm.
Marks: Dordrecht; L (1744).
Annual Report Royal Cab. of Coins, (The Hague 1912) p. 7. Royal Cab. of Coins, The Hague. Coll. A. O. van Kerkwijk, Doorn.

446. 1758. GOLDEN WEDDING MEDAL OF J. EVERSWINKEL AND G. JONCKINT (gold). pl. 206
Obverse. Two coats-of-arms suspended from a coronet by ribbons which terminate in a knot. The escutcheons are surrounded by foliate scrolls.
Reverse. The following inscription: TER GEDAGTENIS DER 50-IAARIGE TROUW VAN IUSTUS EVERSWINKEL EN GEERTRUYD IONCKINT DEN 15 IULY 1758.
Unsigned. 41 mm.
Cat. Royal Cabinet of Coins (The Hague 1906) no. 3039, pl. XXXIII. Royal Cabinet of Coins, The Hague.
The attribution to the monogrammist LVS is based on the similarity to no. 443.

447. 1762. SILVER WEDDING MEDAL OF W. VAN NIEVELT AND J. C. VAN SOMEREN. pl. 206
Obverse. Two clasped hands holding a flaming heart. Above, a heavenly light; below, two coats-of-arms under a coronet.
Reverse. Inscription and the date 1762.
Unsigned. 40 mm.
Dirks Rep. III, 1403; Cat. Royal Cabinet of Coins (The Hague 1906) no. 3076. Royal Cabinet of Coins, The Hague.

ANONYMOUS MASTER OF THE DOG

448. 1719. MEMORIAL PLAQUE OF G. FRANKEN (gold). pl. 206
Obverse. Coat-of-arms of the Franken family.
Reverse. Inscription referring to the death of Gillis Franken (1662–1719), eldest son of the Dordrecht burgomaster Gerard Franken. Rope border.
Unsigned. 47 mm.
Marks: Dog(?); Dordrecht; G (1719).
Dirks Rep. III, 209;
Cat. Teyler's Foundation, p. 98. Teyler's Foundation, Haarlem.

ANONYMOUS MASTER

449. 1738. Silver Wedding Medal of F. Beudt and S. van Wageningen. pl. 206
Obverse. Two coats-of-arms suspended from a twig by an interlaced ribbon. Legend: Francs Beudt en Soeta van Wageningen, geEght den 27 Sept: 1713.
Reverse. Inscription.
Unsigned. 35 × 41 mm.
Marks: illegible; Dordrecht.
Numism. Exh. (Amsterdam 1946) no. 705. Private Collection.

GORINCHEM

ANONYMOUS MASTER OF THE BELL

This master was the maker of one of the earliest cylindrical beakers of the Netherlands. It is a well designed piece, finely engraved and interesting for the religious life of the time.

450. 1609. Beaker of "de Romeinen", a confraternity of pilgrims at Gorinchem. (partly gilt). pl. 207
The lip is engraved with strapwork enclosing the following inscription: DAER.EN.IS. NYEMANT . INT . LANT . VAN . BELOEFTE . GECOEMEN . ALS . CAEYEM . EN . IOESSEVAT . TOT. HAERDER.WROEMEN. From the band are suspended three medallions engraved with a coat-of-arms, the spies carrying a bunch of grapes, and St. Peter respectively. From the medallions is suspended a band inscribed: PYETER.ALERS.VAN.HONCOM.YERVSAELEMS.HEER.1609. Moulded spreading foot enriched with acanthus-leaves and nail-heads.
Unsigned. H. 172 mm.
Mark: Bell.
Unrecorded. Private Collection.

ANONYMOUS MASTER OF THE STAG

The beaker described under no. 451 is an important piece from the heraldic, historical and artistic point of view. Its maker was a man of taste, gifted with sense for proportion. His execution is beyond criticism, and stands far above the level of many other provincial masters.

451. 1620. Beaker of "de Romeinen" (partly guilt). pl. 208
The lip is engraved with strapwork enclosing the following inscription: DEES BEEKER INT TGHEMEEN OM HAER GELT IS GEDAEN.ALSOO BY DEES ALLEEN DIE HIER HEVR WAPENS STAEN.SOO SVLLEN OFT SY TSAEM DE BROEDERSCHAP VERLIETEN, SY OF HAER ERFFGENAEM ELCX HAER GEDEELT Genieten. 1620. An oval medallion of St. Paul, a shield with the initials SPQR, two keys beneath a tiara, and four coats-of-arms are

suspended from the band. On the body are three further straps from which a large number of coats-of-arms are suspended. Moulded spreading foot enriched with acanthus-leaves and nail-heads.

Unsigned. H. 175 mm.
Marks: Stag to the right; Gorinchem; S (1620).
Exh. The Hague 1952, no. 349; Museum, Gorinchem.
Elisabeth C. M. Prins: De Nederlandsche Leeuw, 1952, p. 326.

ANONYMOUS MASTER OF THE HEAD

This master, who worked in Gorinchem in the middle of the 17th century, was inspired by German models when he made the beaker of 1653. By no means a slavish imitator, he succeeded in designing a shape which also shows the influence of the Dutch lobate style.

452. 1653. STANDING COP AND COVER OF "DE ROMEINEN". pl. 209
The hexafoil cup stands on a small baluster stem and a domed spreading foot. Domed cover surmounted by a pointed hexafoil knob. Cup and cover are embossed all over with lobes. In one of the lobes is engraved a coat-of-arms within a cartouche of strapwork, and the date 1653. Inscription: Johan Baptista Bollany vereert desen kop tot Gedachtenisse aent collegie van De Romeyn binen Gorinchem.

Unsigned. H. 445 mm.
Marks: Head to the left; Gorinchem; Q (1653).
Exh. The Hague 1952, no. 219, ill. V. Joseph M. Morpurgo, Amsterdam.

ANONYMOUS MASTER

The medal described below was probably made by a Gorinchem silversmith. It is finely engraved.

453. 1667. MEDAL OFFERED TO J. VAN GENNEP. pl. 210
Obverse. The arms of the Van Gennep family suspended from two crossed laurel-branches. Behind the escutcheon, a trophy of arms. Legend: CAPPITEIN . IOHAN . VAN . GENNIP . ANNO 1667. Above, a conventional flower.
Reverse. Johan de Sterke, on horseback, pulls himself and his horse up at one of the gates of Vianen. In exergue, the arms of Arkel and the date 1245. Legend: IOHAN . DE STERCKE . DE . XII . HEER . IE . MAINTIENDRAI.

Unsigned. 71 mm.
Unrecorded. Coll. A. O. van Kerkwijk, Doorn.

JOHAN VAN AMERONGE

Johan van Ameronge is recorded as having been a member of the silversmiths' guild of Gorinchem in 1710. In 1731 he was appointed dean, in 1758 assayer.

The tea-kettle marked with an A was probably his work. It is a very fine example of Louis XIV silver. The quality of the execution is superlative. The date letter C probably

means 1713. The stand is the work of another master, and is dated N(1723). The two pieces form an excellent match, and testify to the ability and taste of the silversmiths of small provincial towns of Holland.

454. (1713/1723). TEA-KETTLE AND STAND WITH LAMP. pl. 211

The kettle is divided into two parts by a horizontal moulding. The lower section is plain; the upper is embossed with gadroons and pendent husks, set alternately on a punched ground. Above, a band of flutes. The cover is embossed with a gadrooned edge, and a rosette of acanthus surmounted by a vase-shaped finial. The octagonal spout is enriched with two pendent husks and a beaded band. The pivoting handle is composed of two scrolls decorated with beading and rosettes. An ebony member is inserted between the scrolls, held by two gadrooned rosettes. The partly open-work stand has a similar edge to that of the cover, and three scroll feet terminating in gadrooned rosettes similar to those of the handle, in which three ebony ball feet are mounted.

Signed: A (kettle and handle). H. 390 mm.
Marks: Holland; Gorinchem; C (1713, kettle); Holland (2×; handle); Animal(?); Holland; Gorinchem; N (1723, stand); Animal(?); Holland (lamp).
Unrecorded. The Hague Antique Trade 1954.

ANONYMOUS MASTER

The shield of the peat-porters' guild of 1760 is a curious and rare object. Its maker was not a great artist, but the figures are full of life.

455. 1760. SHIELD OF THE PEAT-PORTERS' AND CORN-MEASURERS' GUILD OF GORINCHEM. pl. 210

The escutcheon is divided into three parts, the upper of which shows two peat-porters, the others corn-measurers at work. The shield is surmounted by a coronet. Between coronet and shield, the arms of Gorinchem. Engraved on the back: Regerende Dekes van het Turfdragers en korenmeters gilde der stad Gorichem den Jare 1760, Lambertus Steenwinkel, Pou van der Heyde, Teunis van Arkel, Piter de Jong. The shield is suspended from a hook by three chains. Five chains with clips are suspended from the shield, perhaps destined for miniature tools of the trade.

Unsigned. 105 × 70 mm.
Unrecorded. Private Collection.

THE MONOGRAMMIST GM

The monogrammist GM is not recorded in the archives of Gorinchem. He must have worked in the second half of the 18th century and was a skilful silversmith.

456. (1791). CANDLESTICK. pl. 212

Circular base enriched with a cast floral wreath and spreading flutes. High baluster stem

engraved with geometrical and wavy ornament, and with applied garlands from which three medallions are suspended. The nozzle is decorated with scrolls and shells.

Signed: GM. H. 245 mm.
Marks: Holland; Gorinchem; I (1791).

Unrecorded. Private Collection.

One of a pair.

GOUDA

ANONYMOUS MASTER OF THE BADGES

The badges of 1601 and 1606 are coarsely designed and engraved, but interesting as they are amongst the earliest silverwork of Gouda. They reveal the same style as various badges of Leiden.

457. 1601. BADGE OF THE RHETORICAL CHAMBER "DE GOUDSBLOMKENS" OF GOUDA. pl. 213
Obverse. Figure of St. Barbara, enclosed within a strapwork cartouche. Inscribed: WT IONSTEN BEGREPEN.
Reverse. Female figure symbolizing RETORICA, enclosed within a similar cartouche.

Unsigned. 85 × 80 mm.

Van Lennep: Beknopte Geschiedenis van Trou moet Blijcken (Haarlem 1922) no. 7. Society Trou moet Blijcken, Haarlem.

458. 1606. BADGE OF THE RHETORICAL CHAMBER "DE GALISBLOMKEN" OF HAASTRECHT. pl. 213
Obverse. Christ on the Cross between two coats-of-arms. Below, three flowers. The whole enclosed within a strapwork cartouche. Inscribed: WT LIEFDEN VERSOCHT DAER TROV MOET BLYKEN. ANNO 1606.
Reverse. Within a similar cartouche, a female figure symbolizing RETORICA.

Unsigned. 85 × 68 mm.

Van Lennep: Beknopte Geschiedenis van Trou moet Blijcken (Haarlem 1922) no. 8. Society Trou moet Blijcken, Haarlem.

ANONYMOUS MASTER

Competent silversmith and good engraver who worked in Gouda in the first half of the 17th century. His charming small beaker described under no. 459 is one of the rare silverworks of that town. If this master was not himself the maker of the badges, he was in any case strongly influenced by him.

459. 1637. SMALL BEAKER. pl. 214
The lip is engraved with interlacing straps enclosing foliate scrolls. Three cartouches of supple strapwork are suspended from the straps. Two of the panels are engraved with

male figures, the third with the initials K.G.S. and the date 1637. The lower part of the body is enriched with straps enclosing tendrils, and three panels of foliate scrolls.

Unsigned. H. 62 mm.
Marks: Gouda; D (1637).

Exh. The Hague 1952, no. 222. Joseph M. Morpurgo, Amsterdam.

SYBERTUS KAEN

Sybertus Kaen, a member of the silversmiths' guild of Gouda, married Maria Loy in 1652. He worked till 1685, when he sold his workshop to Martinus Lambris. We know several of his embossed works in which the lobate style was combined with other ornament (volume I, nos. 208–213), and four engraved medals described below. These are of simple design but competently executed. There is no trace of the lobate style.

460. 1668. MEDAL OF THE ENTRY OF JACOB VAN DER MEER AND HIS WIFE MARIA CHRISTINA VAN ZOELEN AS LORD AND LADY OF ALPHEN. pl. 214
Obverse. Within crossed palm-branches, the arms of the Van der Meer and Van Zoelen families with, below, the arms of Alphen, suspended from a trefoil ribbon.
Reverse. Inscription referring to the entry.

Unsigned. 82 mm.

Dirks Rep. II (XCII) 1498; Coll. A. O. van Kerkwijk, Doorn.
Völcker Sale (Amsterdam 1888) no. 814.

On account of the similarity to the medals of Sybertus Kaen, attributed to that master.

461. 1674. MEMORIAL PLAQUE OF GEERTRUY VAN SCHIE. pl. 214
Obverse. Within crossed palm-branches the arms of the deceased, suspended from a trefoil ribbon. Legend: Geertruy . Van . Schie . Gebooren . den . 11 . Julius . 1611 . Gestorven . den . 13 . September . A° 1674.
Reverse. Skull on cross-bones. Legend: Den . dach . des . Doots . is . Beter . Als . den . Dagh . der . Geboorte . Ecclsia : 7 : V : 1 .

Signed: SK in a monogram. 68 × 56 mm.
Mark: Holland.

Dirks Rep. II, 1717; Municipal Museum, Amsterdam.
Dompierre de Chaufepié: Amsterdamsch Jaarboekje 1901, p. 25.

462. 1679. MEMORIAL PLAQUE OF MARTINUS VERHOORN. pl. 214
Obverse. The arms of the deceased, suspended from a trefoil ribbon. Legend: Ex Nativitate Mortalis – Ex Morte Immortalis.
Reverse. Inscription referring to the death of Martinus, and the date 1679.

Signed: SK in a monogram. 62 × 49 mm.

Dirks Rep. II, 1855; Coll. A. O. van Kerkwijk, Doorn.
Cat. D. C. Meyer Sale (Amsterdam 1910) no. 129.

463. 1683. MEMORIAL PLAQUE OF DIONYSA DE VETH. pl. 214
Obverse. Within crossed palm-branches the arms of the deceased, suspended from a trefoil ribbon. Legend: Flore.ipso.Invidiae.tenera.est.erepta.puella.
Reverse: Inscription referring to the death of Dionysa and the date 1683.
Signed: SK in a monogram. 67 × 54 mm.
Mark: Holland.
Dirks Rep. II, 1901; Royal Cabinet of Coins, The Hague.
Cat. Royal Cabinet of Coins (The Hague 1903) no. 1329.

DILLES VAN OYE

Dilles van Oye was born in Gouda in 1678, the son of the Nymegen silversmith Johannes Oyen who became a citizen of Gouda in 1675, and married Elisabeth Potgieter. Dilles established himself as a silversmith in his native town, where he married Adriana van der Brugge in 1711, and died in 1749. Besides an embossed shield of the Pipe-makers' guild of Gouda, described in Volume I, no. 336, the following engraved plaques are extant, intended to be mounted on the lids of snuff-boxes. They prove that he was as skilful in the art of engraving as in that of embossing. Those with the portraits of William IV were made in 1748, after the restoration of the Orange dynasty to the Stadtholdership.

464. (1748) PLAQUE. pl. 215
Portrait of William IV, Prince of Orange. Bust length, bareheaded, turned to the left. Legend: WILH.CAR.HENR.FRISO.PRINCE van ORANIE &. Below: IE MAINTIENDRAY. The representation is enclosed within a cartouche with concave sides, enriched above with two cornucopiae, below with a satyr's mask and the arms of Nassau and the Netherlands, and the portraits of William I, Maurice, Frederic Henry, William II and William III, all Princes of Orange.
Signed: D.V.O. AE 70. 66 × 83 mm.
Dirks Rep. III, 944; Cat. Royal Cabinet of Coins (The Hague 1906) no. 2825, pl. XXIX; Völcker Sale (Amsterdam 1888) no. 1516. Royal Cabinet of Coins, The Hague.

465. (1748) PLAQUE. pl. 215
The conjoined portraits of William IV, Prince of Orange, and his wife, Princess Anne of England. Bust length, bareheaded, turned to the left.Legend: WILH: de IV. DOOR GODS GENADE PRINS van ORANIE en NASS: ERFSTADH: van de UNIE etc – ANNA BY DE GRATIE GODS KROONPRINCES van GROOT BRITANNIE ORANIE en NASS.
Signed: D.V. Oye. AE 70. 63 × 79 mm.
Annual Report Royal Cabinet of Coins, The Hague 1931; Schulman Sale (Amsterdam 1902) no. 1281. Royal Cabinet of Coins, The Hague.

466. (1748) PLAQUE. pl. 215
Portrait of William IV, Prince of Orange. Bust length, bareheaded, turned to the left. Legend: W.C.H.FRISO.PRINS.V.ORANIE en NASS:ERFSTADHOUDER. The portrait is

enclosed within orange-branches with the coats-of-arms of the seven provinces and, above, the arms of Nassau.

Unsigned. 53 × 69 mm.

Dirks Rep. III, 945; Coll. A. O. van Kerkwijk, Doorn.
Völcker Sale (Amsterdam 1888) no. 1517.

467. (1748) PLAQUE. pl. 215

Similar portrait to that of the preceding number, but larger. Legend: WILH: de IV BY DE GRATIE GODS PRINS van ORANIE en NASSAU– ERFSTADTHOUD: CAPIT: GENER en ADMIR der VEREENIGDE NEDERLAND.

Signed: V: OYE. AE 70. 55 × 72 mm.

Dirks Rep. III, 943; Private Collection.
Schulman Sale (Amsterdam 1902) no. 1282.

468. (1747) PLAQUE. pl. 215

Portrait of William IV, Prince of Orange. Bust length, bareheaded, turned to the left. Facing him, a putto holds up a curtain. Legend: WILH: de IV DOOR GODS GENADE PRINS van ORANIE en NASS: etc.

Signed: D V OYE AE 70. 65 × 82 mm.

Unrecorded. Rijksmuseum, Amsterdam.

469. (1747) PLAQUE. pl. 215

The portraits of William IV, Prince of Orange, and his wife, Princess Anne of England, facing each other beneath a crown. Legend: WILH: CAR: HEND: FRISO: PRINCE VAN ORANIE EN NASS: ERFSTADHOUD: ANNA KROONPRINCES VAN GROOT BRITANIE ORANIE etc.

Signed: D V OYE AE 70. 63 × 81 mm.

Dirks Rep. III, 932. Rijksmuseum, Amsterdam.

470. (1740) PLAQUE. pl. 216

The Adoration of the shepherds. In the centre, the Child in a cradle, surrounded by Mary, Joseph, shepherds, the ox and the donkey. The plaque is mounted on the lid of a brass snuff-box, decorated in the Marot style, with the following inscription: ENDE SY KWAMEN MET HAESTEN ENDE VONDEN MARIA JOSEPH EN HET KINDEKE LIGGE IN DE KRIBBE.

Signed: D.V. OYE. AET. 62. 37 × 48 mm.

Exh. Utrecht 1857, no. 5. Royal Cabinet of Coins, The Hague.

471. (1748) PLAQUE. pl. 216

Charity. Female figure, sitting on a chair, with three children. In the open window on the right, two pigeons. Legend: GOD IS DE LIEFDE SELFF, DE LIEFDE IS T HOOGSTE LOT, WIE IN DE LIEFDE BLYVT, BLYVT EEUWIGLYK IN GOD.

Signed: D. V. OYE. AE 70. 56 × 73 mm.

D. C. Meyer Sale (Amsterdam 1910) no. 711. Coll. A. O. van Kerkwijk, Doorn.

472. 1749. MEMORIAL PLAQUE OF H. GRAVE. Lt. ADMIRAL OF HOLLAND AND WEST-FRIESLAND AAN DE MAAZE (gold, silver). pl. 216
Obverse. Coat-of-arms supported by two lions standing on a foliate cartouche inscribed: Inguin Passe La Force.
Reverse. Inscription surrounded by trophies of arms, a naval crown, a winged hour-glass and a skull with cross-bones.
Unsigned. 75 mm.
Dirks Rep. III, 1122; Royal Cabinet of Coins, The Hague;
Cat. Royal Cabinet of Coins (The Hague 1906) no. 2915, pl. XXXII; Coll. A. O. van Kerkwijk, Doorn.
D. C. Meyer Sale (Amsterdam 1910) no. 226, pl. I;
Arti-Exh. (Amsterdam 1880) no. 1721.
A gold example is stamped on the rim: D V Oye.

473. 1749. MEMORIAL PLAQUE OF JOHANNES NOORDBEEK, MINISTER IN AMSTERDAM. pl. 216
Obverse. A Bible, surmounted by a helmet and a crown, with a warrior and a lion as supporters, the former standing on a snake, the latter on an anchor. Below, a meadow with a tomb upon which stands a pigeon. Scroll inscribed: Standvastig, Opregt, Onbeweeglijk.
Reverse. Inscription surrounded by book-shelves, a winged hour-glass, a dog, a stork, a cock, a hand holding a feather, and a skull with cross-bones.
Unsigned. 75 mm.
Dirks Rep. III, 1121; Rijksmuseum, Amsterdam.
Arti-Exh. (Amsterdam 1880) no. 1723.
Obviously by the same hand as no. 472.

THE HAGUE

ANONYMOUS MASTER OF THE WINGED HEART

The tazza described under no. 474, the only known work of this master, has the usual renaissance form with a plain baluster stem. It is well proportioned and modestly decorated with a narrow border in relief at the foot. The inside of the bowl is delicately engraved with a floral band and, at a date some years later, with a coat-of-arms in the depression.

474. 1599. TAZZA. pl. 217, 218
The rim of the bowl is engraved with a continuous ornament of foliage and flowers. In the centre, the arms of Jacob van Almonde, within a laurel-wreath and a band inscribed: IONKER IACOB VAN ALMONDE . OVDTDEEKEN . ANNO 1614. The bowl stands on a plain baluster stem and spreading foot with egg and tongue border.
Unsigned. H. 164 mm.; Diam. 210 mm.
Marks: Winged heart (Voet IV, 4); The Hague; S (1599).
H. E. van Gelder: Oud-Holland 1950, p. 5, ill. 4; Private Collection.
Exh. Seven Centuries (The Hague 1948) no. 995;
Exh. The Hague 1952, no. 250.

ANONYMOUS MASTER OF THE BOUNDING DOG

This Hague silversmith was commissioned to make the beaker of the surgeons' guild of that town. He designed a simple standing cup and cover, almost plain except for slight engraved decoration, principally at the top of the bowl. That he was also a competent chaser is proved by the tazza described in Volume I, no. 21.

475. (1613) STANDING CUP AND COVER OF THE SURGEONS' GUILD OF THE HAGUE. pl. 219

Oviform bowl engraved at the top with three pendent panels of foliate strapwork and scrolls, enclosing a cherub's head beneath a pendent husk. The panels are interspersed with bunches of fruit. Baluster stem, separated from foot by a rosette of leaves. Spreading foot with border of egg and tongue ornament. Domed cover engraved with three small panels en suite with the bowl, and surmounted by a cast figure of Prometheus holding a shield engraved with the figures of St. Cosmas and St. Damianus.

Unsigned. H. 335 mm.
Marks: Bounding dog (Voet IV, 7); The Hague; H (1613).

Cat. Municipal Museum (The Hague 1908) no. 58; H. E. van Gelder: Mededeelingen Dienst van Kunsten en Wetenschappen (The Hague 1928) p. 101, ill. 9; Exh. Seven Centuries, The Hague 1948, no. 994; Exh. The Hague 1952, no. 253; Exh. Hotel des Monnaies, Paris 1956, no. 555, pl. XXVII. Municipal Museum, The Hague.

JAN GERRITSZ. OOSTERLINGH

Silversmith who worked in The Hague in the first half of the 17th century. In 1604 he married as a young man of Leiden Mayken Jans, of Breda. After her death he took in 1606 a second wife, Maria Bouwens van der Houve.

We only know three works by him, the tazze and the box described below, which show that Oosterlingh was a skilful craftsman with a fine taste for ornamental design.

476. 1614. TAZZA. pl. 220

Plain circular bowl with, in the centre, an applied medallion engraved with a coat-of-arms and the inscription: SOUWENT Y PENSE OPYNEN. Stem shaped like a pulley-wheel. Spreading moulded foot.

Unsigned. H. 138 mm.; Diam. 223 mm.
Marks: Pair of compasses (Voet IV, 8); The Hague; I (1614).

H. E. van Gelder: Oud-Holland 1950, p. 5; Exh. Seven Centuries, The Hague 1948, no. 998; Exh. The Hague 1952, no. 249. Private Collection.

One of a pair.

477. (1616) SPICE BOX. pl. 220

Quadrangular, standing on four ball feet. The four sides are engraved with masculine grotesque masks interspersed with drapery, bunches of fruit and flowers. The border of the lid is embellished with sprays of foliage and flowers, and two pendent ornaments

in the same style. On either side of the handle, a coat-of-arms of a man and woman respectively, the former of the Meerman family, the latter of Kinschot.

Signed: IG with a pair of compasses between (Voet IV, 9). 135 × 205 mm.; H. 74 mm.
Marks: The Hague; L (1616).

H. E. van Gelder: Oud-Holland 1950, p. 5, ill. 1; Rijksmuseum, Amsterdam.
Exh. Seven Centuries, The Hague 1948, no. 998; (lent by the Deutzenhofje).
Cat. Rijksmuseum (Amsterdam 1952) no. 83;
Arti-Exh. (Amsterdam 1880) no. 576.

The masks and bunches of fruit are based on prints of 1598 by N. de Bruyn: Veel Schoene Stucken om te snijden ende te drijven den Goudtsmeden seer dienstelycken.

HANS JACOBSZ. WESSON

Hans Wesson was born about 1616. We know nothing of his life. He is mentioned as a member of the Hague silversmiths' guild in 1657.

The only work we know from his hand is the basin and ewer described below. It is perfectly executed in an almost English style.

478. (1640) BASIN AND EWER. pl. 221

Multifoil basin with moulded edge. In the centre of the depression is a hexafoil raised boss engraved with the arms of Elisabeth, Queen of Bohemia. The basin is further slightly engraved with acanthus and, on the rim, with an inscription of 1816 mentioning that it had belonged to that queen.

The hexafoil ewer stands on a matching foot. Between body and foot is a hexafoil collar. The body is slightly engraved with acanthus and the badge of George IV as Prince of Wales. Bold scroll handle.

Signed: HW (in a monogram)s (Voet IV, 10). Basin: 561 mm.; Ewer: H. ± 250 mm.

E. A. Jones: The Gold and Silver of Windsor Castle (1911), Her Majesty The Queen of England.
p. 10, pl. V; Exh. Dutch Art (London 1929) no. 863.

GUILLIAM BOSSCHE

Of the life of Guilliam Bossche we only know that he was appointed dean of the Hague silversmiths' guild in 1646. His only known works are eight large plain candlesticks of 1661, belonging to the city of Leiden. They are splendidly executed in the lobate style, and form a good match with the salts of 1655, made by the Leiden silversmith BI (no.566). The candlesticks show that Bossche had a purely developed sense of style and ornamentation, and that he was able to exploit to the best advantage all the superb qualities of his material.

479. (1661) CANDLESTICK. pl. 222

Quatrefoil base engraved with the arms of Leiden in a cartouche of supple scrollwork.

Cluster column stem surmounted by a flattened wax-pan. Between base and stem, a quatrefoil knob.

Signed: GB and a cross-bow (Voet IV, 25). H. 340 mm.

H. E. van Gelder: Oud-Holland 1950, p. 19, ill. 19; Municipal Museum "De Lakenhal", Leiden.
Cat. "De Lakenhal" (Leiden 1951) no. 169, ill. 29;
Exh. Leiden 1935, no. 110;
Exh. Seven Centuries, The Hague 1948, no. 1014;
Exh. The Hague 1952, no. 262.

One of a set of eight.

MATHEUS LOOCKEMANS

Matheus Loockemans was born in the Hague in 1649, son of the Hague silversmith Nicolaas and Sara Mijtens. He was admitted master of the silversmiths' guild of his native town in 1774, and married Anna van Steenwijck the next year. He died in 1719.

Only few works by Matheus are extant. We reproduce here a fine set of fork, spoon and knife with ornamental designs in the Marot style.

480. (1674) KNIFE, FORK AND SPOON. pl. 223
The handle of the knife, fork and spoon are decorated with strapwork, floral ornament, shells and masks in the Marot style.

Signed: ML (Voet IV, 34). Fork and Spoon: L. 182 mm.; Handle of the knife: L. 90 mm.
Marks: Holland; The Hague; Y (1674).

H. E. van Gelder: Mededeelingen 1933, p. 96; Municipal Museum, The Hague.
Exh. Seven Centuries, The Hague 1948, no. 1019;
Exh. William III and his Time (Amsterdam 1950) no. 728;
Exh. The Hague 1952, no. 266.

ANONYMOUS MASTER OF THE ROSETTE

Of this anonymous master, who worked in the second half of the 17th century, only two works are known: the so-called Stanley flagon and the paten in the Corpus Christi College, Cambridge. They are important pieces executed in an almost English style.

481. (1678) FLAGON (silver-gilt). pl. 224
Slightly tapering cylindrical body engraved with the arms of William III, Prince of Orange. Spreading foot embossed with acanthus-leaves. Plain domed lid. S-scroll handle with beading. Scrolled thumbpiece.

Unsigned. H. 260 mm.
Marks: Shield with rosette under a coronet (Voet IV, 36); Holland; The Hague; D (1678).

E. A. Jones: Old Silver of Europe and America, p. 242; Corpus Christi College, Cambridge.
Exh. Dutch Art (London 1929) no. 878;
Exh. The Hague 1952, no. 267.

ADAM LOOFS

Adam Loofs was probably the son of Pieter Loofs from Brussels and Lysbeth van den Brouck, who married in The Hague in 1659. Adam married Anna Frere in 1680. Two years later he was admitted master of The Hague silversmiths' guild. He was appointed dean from 1687–1699, and died in 1710. Adam was the guardian of the silver of the Prince of Orange, later William III, and obtained through him many connections among the British nobility.

482. (1688) LARGE BOTTLE (silver gilt). pl. 225
Oval body engraved with a coat-of-arms and decorated, at the bottom, with applied acanthus-leaves in cut-card work. Low moulded foot with gadrooned band. Two bold masks, to which heavy chains are attached, are applied to the shoulders. Neck and cover are embellished with plain mouldings, and leaves and rosettes in cut-card work. The cover is surmounted by an open trefoil handle, with chains attached.

Signed: AL with a horn and a coronet (Voet IV, 40c). H. 480 mm.
Marks: Holland; The Hague; O (1688).

E. A. Jones: Inventory of Plate at Chatsworth 1931; The Devonshire Collection, Chatsworth.
E. A. Jones: Burlington Magazine 1940, p. 94, ill. A;
Exh. The Hague 1952, no. 273;
H. E. van Gelder: Oud-Holland 1950, p. 22.

ANONYMOUS MASTER

This master, who made the fine beaker of the Hague Bakers' guild in 1689, worked in a similar style to that of Looff. His engraving is of outstanding quality.

483. 1689. STANDING CUP AND COVER OF THE BAKERS' GUILD OF THE HAGUE. pl. 226
Hexagonal foot enriched with cut-card ornament. Baluster stem with similar decoration. The hexagonal cup is decorated en suite, and is further engraved with the coats-of-arms of the guild and its governors, and the date 1689. The matching cover is surmounted by a figure of St. Obert, the patron of the guild.

Unsigned. H. 265 mm.
Marks: illegible (Voet IV, 47); Holland; The Hague; P (1689).

Cat. Municipal Museum (The Hague 1908) no. 211; Municipal Museum, The Hague.
H. E. van Gelder: Mededeelingen 1928, p. 108, ill. IX;
Exh. Seven Centuries, The Hague 1948, no. 1033;
Exh. The Hague 1952, no. 274.

GABRIEL VAN WIELAGH

Gabriel van Wielagh became a master of the silversmiths' guild of The Hague in 1682. In the same year he married Annetjen van Rierbeeck. He died in 1725 or 1728.

The shield described below, a piece of historical importance, is skilfully engraved.

484. (1693) SHIELD OF THE DRUMMER OF THE CIVIC GUARD OF THE HAGUE. pl. 227
Within a border engraved with the arms of the captain and the non-commissioned officers of the Guard, is an egg-shaped medallion showing the coat-of-arms of Johann

Georg III, Elector of Saxony, within a laurel-wreath and the following inscription: HANS JURRIAAN, de derde in Saxen zo genoemt, als Vorst; in 't Roomsche Rijk, als Keurvorst, wijdt beroemt; Beschonk met zilver milt de HAAGSCHE SCHUTTERY, zijn komst begroetende, in gansch Neerlant lief en blij: Toen hij voor Christenrijk, dat achten tachtig jaar Na zestien ewen schreef, holp waken in gevaar. Het Blawe Vaandel, dat in zilver dit gedenkt Houdt, van dien Helt ge-eert, zijne eer dus ongekrenkt.

Signed: CVW with a star beneath (Voet IV, 54). 298 × 244 mm.
Marks: Holland; The Hague; T (1693).

Unrecorded. Private Collection.

HERMANUS VAN GULICK

Hermanus van Gulick married Cathryna Wachtmeesters in 1676. In 1682 he was admitted master of the Hague silversmiths' guild, and appointed dean in 1696. He died in 1723.

In volume I, nos. 264–266 we saw what a skilful silversmith and chaser Van Gulick was. The candlestick described below is one of the best pieces of the kind and shows that he also excelled in designing, hammering and casting plain pieces.

485. (1712) CANDLESTICK. pl. 228

Octagonal moulded base. Baluster stem supporting a circular moulded nozzle.

Signed: HVG in a monogram (Voet IV, 39). H. 180 mm.
Marks: Holland; The Hague; O (1712).

Unrecorded. Private Collection.

JAQUES TUILLIER

Jaques Tuillier was admitted master of the silversmiths' guild of The Hague in 1701. He was appointed dean in 1725–1731. His last known work is dated 1736.

Tuillier was a skilful craftsman with a good sense of style.

486. (1709) CANDLESTICK. pl. 229

Octagonal base enriched with a gadrooned band. Baluster stem with two horizontal gadrooned rosettes. The nozzle is decorated en suite.

Signed: IT with a square beneath (Voet IV, 56b). H. 155 mm.
Marks: Holland; The Hague; L (1709).

Voet IV, pl. 24. Municipal Museum, The Hague.

One of a pair.

THE MONOGRAMMIST I.B

This anonymous master was a very skilful silversmith, a number of works of whom are extant, the last dated 1765. They are generally undecorated, but the shapes are very attractive.

487. (1740) TRAVELLING CANDLESTICK. pl. 230
Deep circular base serving at the same time as a wax-pan, enriched with mouldings on the out-side. Short stem composed of two flattened knobs, surmounted by a circular moulded nozzle.

Signed: I.B (Voet IV, 57). H. 100 mm.
Marks: Holland; The Hague; S (1740).

Exh. Fleur en Interieur (Delft 1951) no. 29. Exh. Het Blazoen (Delft 1954) no. 179; Private Collection.

One of a pair.

488. (1750) COFFEE-POT. pl. 231
Pear-shaped quatrefoil body standing on a low foot. The body is engraved with the arms of the Van Harinxma and Koenders families, and with rococo ornament at the neck. The lid is decorated with rococo scrolls and an engraved rocaille. It is surmounted by a Louis XV finial. Ebony scroll handle.

Signed: I.B (Voet IV, 57). H. 190 mm.
Marks: Holland; The Hague; D (1750)..

Unrecorded. Private Collection.

489. (1753) SUGAR-CASTER. pl. 232
Vase-shaped quatrefoil body engraved with the arms of the Van Harinxma family, standing on a matching foot. Domed open-work cover with moulded finial.

Signed: I.B (Voet IV, 57). H. 225 mm.
Marks: Holland; The Hague; G (1753).

Unrecorded. Private Collection.

JEAN DU VIGNON

Jean du Vignon was born in 1660, son of Jean and Barbara Vonck. He was admitted master of the Hague silversmiths' guild in 1683, and married Geertruyt Westerlee in 1685. In 1707 he took a second wife, Hendricka van Ham. In 1726 and 1735 he was appointed dean; he died in 1746.

No. 490, a candlestick of outstanding quality, is made by Jean in 1715.

490. (1715) CANDLESTICK. pl. 233
Octagonal base decorated with a band of conventional foliage. Baluster stem enriched with gadrooning, leaves and interlacing strapwork enclosing rosettes. The circular moulded nozzle has also a decoration of gadroons.

Unsigned. H. 235 mm.
Marks: Three stars in a shield (Voet IV, 59); Holland; The Hague; R (1715).

Unrecorded. Joseph M. Morpurgo, Amsterdam.

One of a set of four.

ALBERT DE THOMESE

Albert de Thomese became a master of the Hague silversmiths' guild in 1708. He was appointed dean in 1735, and died in 1753.

De Thomese was an artist with a fine taste for form and ornament. His execution is invariably excellent.

491. (1727) CANDLESTICK. pl. 234

Octagonal base decorated with fine Louis XIV ornament in the Marot style. Baluster stem decorated in the same style, supporting a partly circular, partly octagonal nozzle.

Signed: AT in an escutcheon under a coronet (Voet IV, 80d). H. 260 mm.
Marks: Holland; The Hague; E (1727).

H. E. van Gelder: Oud-Holland 1950, p. 135, ill. 14; Municipal Museum, The Hague.
Exh. Seven Centuries, The Hague 1948, no. 1050;
Exh. The Hague 1952, no. 282.
One of a set of four.

492. (1746) BRUSH. pl. 230

Octagonal, with shaped moulded edge, engraved with the arms of Brantsen.

Signed: AT in an escutcheon under a coronet (Voet IV, 80). 80 × 145 mm.
Marks: Holland; The Hague; Z (1746).

Unrecorded. Municipal Museum, Arnhem.

One of a pair.

ELIAS TAAL

All that is known of Elias Taal is that he was admitted master of the Hague silversmiths' guild in 1701. Only one piece of his work is extant, the beautiful tea-kettle and stand of 1708, which by reason of its simplicity is a typical and excellent example of the Hague Louis XIV style. There is an enormous difference between this one and the kettle described under no. 267, a superb piece executed in the style preferred by the Amsterdam masters.

493. (1708) TEA-KETTLE AND STAND WITH LAMP. pl. 235

The plain pear-shaped kettle is decorated with a gadrooned band. Domed cover enriched with gadrooned borders and knob. Circular, partly septagonal scroll spout. The handle is composed of two pivoting scroll bands with ebony between. The tripod stand is decorated with a gadrooned band and three scroll ornaments for the trivet.

Signed: ET (not in Voet, who mentions only the name). H. 350 mm.
Marks: Holland; The Hague; K (1708).

Unrecorded. The Hague Antique Trade 1953.

ABRAHAM VAN WINGAERDEN

Abraham van Wingaerden was the son of the Hague silversmith Albrecht and Aletta Strevelant. He was admitted master of the silversmiths' guild of his native town in 1690, and was appointed dean in 1692, 1706 and 1709. He died in 1716.

So far only two works of this master are known, the more important of which is the punch-bowl described below. It is a magnificent stately vessel.

494. (1715) WINE-COOLER or PUNCH-BOWL. pl. 236
Circular, standing on a low gadrooned foot. The body is divided into two parts by a horizontal moulding. The lower section is gadrooned and further embossed with rings and husks on a matted ground. The upper section is plain and has a shaped moulded edge. The two scroll swing handles are decorated with foliage, and are suspended from bearded masks.

Signed: AW (Voet IV, 82). H. 175 mm.; Diam.: 325 mm.
Marks: Holland; The Hague: R (1715).

Exh. Leiden 1935, no. 114; Municipal Museum "De Lakenhal", Leiden.
Exh. Seven Centuries, The Hague 1948, no. 1053;
Cat. Municipal Museum "De Lakenhal", (Leiden 1951) no. 179.

JESAIAS ENGAUW

Jesaias Engauw was born in 1675, son of Heynderick and Clara Preissensin. He married Theodora van der Beeck in 1696, was admitted master of the Hague silversmiths' guild in 1701, was appointed dean in 1728–1736, and died in 1737.

Engauw was a skilful craftsman, but not a great artist.

495. (1720) COFFEE-POT. pl. 237
Vase-shaped body standing on a spreading moulded foot and a low pierced stem. Scroll spout with ebony handle. Two swing handles. The body is engraved with the arms of William IV, Prince of Orange. High domed moulded cover with matching finial.

Signed: IE (Voet IV, 83). H. 330 mm.
Marks: Holland; The Hague; X (1720).

Unrecorded. Rijksmuseum, Amsterdam.

ANONYMOUS MASTER OF THE MAN'S HEAD

Nothing is known of this silversmith, but a number of vessels from his hand are extant. We reproduce a small coffee-pot of simple but attractive form.

496. (1741) COFFEE-POT. pl. 238
Plain pear-shaped body with moulded spout. Ebony scroll handle. Domed lid with spherical knob.

Unsigned. H. 210 mm.
Marks: Man's head in an escutcheon (Voet IV, 85j); Holland; The Hague; T (1741).

Unrecorded. Municipal Museum, The Hague.

JOHANNES LOGERAT

Johannes Logerat was born in Wesel about 1698. He married Willemina Buys, of Gorinchem, in 1724, and became a master of the Hague silversmiths' guild in 1726. He was appointed

dean in 1731, and died in 1754. He had two sons who also became silversmiths: Johannes jr., born in 1731, was admitted master of the Hague guild in 1754; Martinus, born in 1733, became a master of the Amsterdam guild in 1767.

A large number of works made by Johannes sr. are extant, generally skilfully executed domestic vessels and candlesticks.

497. (1737) CANDLESTICK. pl. 239

Octagonal moulded base, the short sides incurved. Matching baluster stem and nozzle.

Signed: IL (Voet IV, 93). H. 200 mm.
Marks: Holland; The Hague; P (1737).

Unrecorded. Amsterdam Antique Trade 1956.

HENDRIK VAN TEEKELENBURGH

Hendrik van Teekelenburgh, son of Harman and Maria van der Hegge, was born in 1675. He married Maria van Walschot in 1697. In 1730 he took a second wife, Clara Vonke, in 1736 a third, Geertruid van Alphen. He became a member of the silversmiths' guild of The Hague in 1701, and was dean in 1730. He died in 1767.

The tobacco-box described below proves his skill. It is finely shaped and carefully executed. He was presumably conscious of his incompetence in the art of engraving, as he entrusted another artist, T. Otten, with that part of the decoration. (For Otten, see no. 110).

498. (1728) TOBACCO-BOX. pl. 240

Shell-shaped. The back, on which two scrolls are applied, is engraved with a monogram composed of the initials JVL beneath a coronet. The monogram is surrounded by crossed palm-branches entwined with a ribbon. The slightly domed lid is engraved with a representation of Samson killing the lion. In the distance, a mountainous landscape with, on the right, a town to which a woman and a man leading a donkey are going. On the left, a group of trees.

Signed: T. Otten F. (Voet IV, 98), and H.V.T. (Voet IV, 96). 80 × 130 mm.
Marks: Holland; The Hague; F (1728).

Unrecorded. Coll. Dreesmann, Amsterdam.

THE MONOGRAMMIST CO

The fine sugar-caster, signed with this monogram which has not hitherto been identified, proves that its maker was an artist of great skill with a perfect feeling for style and ornament. The caster can be reckoned amongst the best pieces of Hague silverwork.

499. (1742) SUGAR-CASTER. pl. 232

Vase-shaped body engraved with two coats-of-arms, standing on a moulded octagonal

foot. The high domed cover is decorated with pierced ornament in the Regence style, and surmounted by a moulded finial.

Signed: CO in a monogram (not in Voet). H. 220 mm.
Marks: Holland; The Hague; V (1742).

A. Berendsen: Het Nederlands Interieur, ill. 204; Joseph M. Morpurgo, Amsterdam.
Exh. The Hague 1952, no. 287.

One of a pair.

FRANÇOIS VAN STAPELE

François van Stapele was born in 1678, probably in 's Hertogenbosch. In 1720 he married Anna Catharina van Swinderen. In 1726 he took a second wife, Pieternella van Santen by whom he had a son Martinus who was also a silversmith. He was admitted master of the Hague silversmiths' guild in 1723, and was several times appointed dean and assayer. He died in 1775.

François was a skilful craftsman; a large number of his works are extant. They are solidly executed and of stately forms in an almost English style.

500. (1741) SAUCE-BOAT. pl. 241
Helmet-shaped with moulded edge standing on three scroll feet. Scroll handle.

Unsigned. H. 120 mm.; L. 252 mm.
Marks: Three flowers with a vase beneath (Voet IV, 97); Holland; The Hague; T (1741).

Exh. Het Blazoen (Delft 1954) no. 182. Private Collection.

One of a pair.

Similar piece with the year-letter G (1753) in another private collection.

501. (1748) PORRINGER. pl. 241
Oblong plain slightly rounded body standing on a low foot. Two scroll handles. Matching domed cover with moulded finial.

Unsigned. H. 160 mm.; L. 240 mm.
Marks: Three flowers with a vase beneath (Voet IV, 97); Holland; The Hague; B (1748).

Exh. Het Blazoen (Delft 1954) no. 184. Private Collection.

502. (1749) WINE-COOLER or PUNCH-BOWL. pl. 242
Curved oval body standing on a domed foot, both decorated with mouldings. Shaped moulded edge. Two scroll swing handles.

Unsigned. H. 210 mm.; L. 415 mm.
Marks: Three flowers with a vase beneath (Voet IV, 97); Holland; The Hague; C (1749).

Exh. Het Blazoen (Delft 1954) no. 185. Private Collection.

503. (1749) WINE-COOLER or DISH. pl. 243
Plain five-sided dish with shaped gadrooned edge.

Unsigned. 342 mm.
Marks: Three flowers with a vase beneath (Voet IV, 97); Holland; The Hague; C (1749).

Unrecorded. Private Collection.

504. (1756) TOILET-BOX. pl. 242
Shaped hexagonal body with moulded borders, standing on four feet. The front feet are made in form of rococo shells. The shaped slightly domed lid has a moulded edge. Engraved with the arms of Brantsen.

Unsigned. H. 103 mm.; L. 239 mm.
Marks: Three flowers with a vase beneath (Voet IV, 97); Holland; The Hague; K(1756).

Unrecorded. Municipal Museum, Arnhem.

The largest of a set of eight boxes of different sizes.

505. (1765) CANDLESTICK. pl. 244
Hexagonal shaped and moulded base developing into spiral fluting. Hexagonal stem with rocaille scrollwork at the base and a scrolled capital at the top, surmounted by a matching nozzle and a wax-pan composed of six leaves.

Unsigned. H. 258 mm.
Marks: Three flowers with a vase beneath (Voet IV, 97); Holland; The Hague; T (1765).

A Berendsen: Het Nederlandse Interieur, ill. 263. Private Collection.

CHRISTOFFEL RADYS

Christoffel Radys became a master of the Hague silversmiths' guild in 1725 and married, when a young man from Groningen, Dyna de Haan in the same year. He died in 1782. His son Nicolaas also became a silversmith.

Christoffel was an able craftsman, but could not be reckoned among the famous masters of the guild.

506. (1743) SAUCE-BOAT. pl. 245
Oval plain body standing on a moulded foot. Moulded shaped edge enriched with foliate scrolls. At each end, a spout embellished with fluting, scrolls and shells. Two scroll handles with similar decoration.

Signed: CR with a radish between (Voet IV, 101). H. 82 mm.; L. 202 mm.
Marks: Holland; The Hague; W (1743).

Unrecorded. Coll. Völcker van Soelen, Zoelen.

GREGORIUS VAN DER TOORN

Gregorius van der Toorn was born in 1715, son of Johannes and Hillegonda van Dillingh. He became a master of the Hague silversmiths' guild in 1738, and married in 1740 Jaboca de Wint, who was a sister of Reynier de Haan's wife. He died in 1768.

Gregorius' works show that he was one of the best masters of The Hague. The shapes he created were beautiful, and his execution was faultless.

507. (1762) SUGAR CASTER. pl. 246

Vase-shaped body standing on a shaped foot. The high domed cover is decorated with open-work ornament in the Regence style, and surmounted by a rococo finial.

Signed: GT (Voet IV, 103). H. 225 mm.
Marks: Holland; The Hague; Q (1762).

Unrecorded. Private Collection.

One of a pair.

BASTIAAN HAVELAER

Bastiaan Havelaer was born in 1708, son of Adriaen and Dirkje Pieck. He became a master of the Hague silversmiths' guild in 1733 and, in the following year, married Pieternella van der Hurk. He died in 1759.

Havelaer was a skilful craftsman who worked in a simple but strong, almost English style.

508. (1741) TOBACCO-BOX. pl. 247

Plain octagonal curved body with mouldings at base and top. Domed cover surmounted by a vase.

Signed: BH (Voet IV, 105). H. 145 mm.
Marks: Holland; The Hague; T (1741).

Exh. The Hague 1952, no. 286. Private Collection.

REYNIER DE HAAN

Reynier de Haan, son of Johannes and Annetje van Munster, was born in 1712. He was admitted member of the Hague silversmiths' guild in 1731, and married the same year Maria de Wint, whose sister Jacoba married the Hague silversmith Gregorius van der Toorn. De Haan was appointed assayer in 1762. He died in 1783.

Reynier was an excellent artist, of whose works, generally vessels executed in the Louis XIV, Louis XV and Louis XVI style, a large number is extant.

509. (1739) COFFEE-POT. pl. 248

Octagonal vase-shaped moulded body standing on a matching foot and a low pierced stem. Scroll spout with ebony handle. Two scroll swing handles. The high cover is decorated en suite.

Signed: RH (Voet IV, 106b). H. 360 mm.
Marks: Holland; The Hague; R (1739).

H. E. van Gelder: Kunstgeschiedenis der Nederlanden 1946, p. 554, ill. 43; Oud-Holland 1950, p. 133, ill. 9;
Exh. Seven Centuries, The Hague 1948, no. 1075;
Exh. The Hague 1952, no. 285. Municipal Museum, The Hague.

510. (1778) Bowl. pl. 245
Circular, standing on a pierced ring of interlacing straps and rosettes, with beading above. The bowl is engraved with a band of interlacing straps enclosing rosettes. The upper part is decorated with an applied garland of foliage and eight knots of Louis XVI design.

Signed: R.H. (Voet IV, 106). H. 160 mm.; Diam. 265 mm.
Marks: Holland; The Hague; G (1778).

Unrecorded. Private Collection.

511. (1781) Sugar Caster. pl. 246
Wrought pear-shaped spirally fluted body standing on a cast writhen foot which is decorated with scrolls. The high domed writhen cover is enriched with open-work floral ornament in the Louis XV style, and surmounted by a rococo finial.

Signed: RH (Voet IV, 106). H. 238 mm.
Marks: Holland; The Hague; K (1781).

Unrecorded. Private Collection.

JAN WILLEM BURGERS

Jan Willem Burgers became a master of the Hague silversmiths' guild in 1739. He married Anna Margaritha Nulman in the same year. In 1769 he was appointed dean. The date of his death is unknown.

A number of Burger's works are extant. They are well proportioned and demonstrate the taste and skill of their maker. The execution is without exception excellent.

512. (1745) Candelabrum. pl. 249
On the hexagonal shaped base stands a hexagonal baluster stem supporting a circular nozzle. In the nozzle can be inserted a loose hexagonal member to which three branches with wax-pans and nozzles are attached. Between the branches, a flaming vase finial.

Signed: WB under a coronet (Voet IV, 110). H. 390 mm.
Marks: Holland; The Hague; Y (1745).

Exh. Het Blazoen (Delft 1954) no. 183. Private Collection.

One of a set of ten candlesticks two of which can be changed into candelabra.

513. (1756) Mirror. pl. 250
The frame is composed of scrolls enriched with rococo ornament, and stands on two scroll feet. Engraved, above, with the arms of Brantsen.

Signed: WB under a coronet (Voet IV, 110). 570 × 475 mm.
Marks: Holland; The Hague; K (1756).

Unrecorded. Municipal Museum, Arnhem.

514. (1759) APPLIQUE. pl. 251
Plaque composed of two scrolls enriched with rococo ornament. Affixed to it are two branches with rococo wax-pans and nozzles.
Signed: WB under a coronet (Voet IV, 110). Plaque: 275 × 87 mm.
Marks: Holland; The Hague; N (1759).
Unrecorded. Municipal Museum, Arnhem.
One of a set of four, two of which are dated P (1761).

515. (1771) CANDELABRUM. pl. 252
On the writhen base, decorated with rococo fluting and scrolls, stands a matching baluster stem supporting a nozzle. In the nozzle can be inserted a loose member in form of a rococo branch to which three twigs with leaf-shaped wax-pans and nozzles are attached.
Signed: WB under a coronet (Voet IV, 110). H. 495 mm.
Marks: Holland; The Hague; Z (1771).
Unrecorded. Municipal Museum, Arnhem.
One of a pair.

THE MONOGRAMMIST IAH

This master is not yet identified. He worked in The Hague in the first half of the 18th century. He was a skilful artist with a fine taste for form and decoration; he was also a good engraver.

516. (1731) TEA-CADDY. pl. 253
Octagonal vase-shaped body standing on a matching foot. Domed cover with vase-shaped finial. Engraved all over with Louis XV foliate scrolls and trellis work.
Signed: IAH (Voet IV, 111). H. 153 mm.
Marks: Holland; The Hague; I (1731).
Unrecorded. Private Collection.

WILLEM JAN KEER

Willem Keer was born in Nymegen in 1720. He was admitted master of the Hague silversmiths' guild in 1747, in which year he married Pieternella van Hulst. He died in 1793.

Keer's skill did not reach above the level of the average silversmith. The tobacco-box described below was wrought by him, but engraved by T. Otten. (For the latter, see no. 110).

517. (1748) TOBACCO-BOX. pl. 254
The lid is engraved with a landscape. In the foreground, a woman milking a cow, and two peasants. In the middle distance, cows, sheep and a stork. In the background, a village and a church with tower. The bottom is engraved with a similar scene to that

described under no. 110, with minor differences, enclosed at the sides with reticulated floral ornament.

Signed: T Otten. F. and WIK (Voet IV, 112a). 63 × 120 mm.
Marks: Holland; The Hague; B (1748).

Cat. Rijksmuseum (Amsterdam 1902) no. 277; Rijksmuseum, Amsterdam.
Cat. Rijksmuseum (Amsterdam 1952) no. 258.

HERMANUS LE MAÎTRE

Hermanus Le Maître, son of Hermanus and Sophia van der Duyn, was born in 1718. He married Bartha Jacoba Maasman in 1748. The following year he was admitted master of the Hague silversmiths' guild. His last known work is dated 1769.

Hermanus' skill did not rise above that of the average silversmith.

518. (1766) SALVER. pl. 255

Plain octagonal salver with shaped moulded edge, simply decorated with scrolls and foliate ornament.

Signed: HLM (Voet IV, 114). 272 × 272 mm.
Marks: Holland; The Hague; U (1766).

Unrecorded. Private Collection.

ISACQ SAMUEL BUSSARD

Isacq Bussard, born in 1706, became a master of the Hague silversmiths' guild in 1731. He married Anna Antoinette Trouillé in 1749, and died in 1784.

Bussard was one of the best silversmiths of The Hague, endowed with a fine taste for ornament. His execution is unsurpassed.

519. (1756) TEA-KETTLE AND STAND WITH LAMP. pl. 256

The plain kettle has four lobes. The lid is formed of rococo scrollwork and has an ebony finial. The spout has similar decoration. Plain pivoting handle, partly of ebony. The stand has four scroll feet, joined by Louis XV open-work ornament.

Signed: IB (Voet IV, 121a). H. 315 mm.
Marks: Holland; The Hague; K (1756).

Unrecorded. Private Collection.

520. (1762) HAND-CANDLESTICK. pl. 254

The plain cast base has a shaped border enriched with rococo scroll-work. In the centre, a matching nozzle. Branch-shaped handle.

Signed: IB (Voet IV, 121). H. 53 mm.; L. 140 mm.
Marks: Holland; The Hague; O (1762).

Unrecorded. Private Collection.

521. (1767) TEA-KETTLE AND STAND WITH LAMP. pl. 257
The melon-shaped kettle has six plain lobes; the lid is formed as a leaf; the spout, which has the shape of a stalk, and the handle, which is partly made of ebony, are decorated with foliage. The tripod stand is enriched with foliage, rococo shells and scrolls, and has a collar of leaves, which spreads around the lower part of the kettle.

Signed: IB (Voet IV, 121e). H. 370 mm.
Marks: Holland; The Hague; V (1767).

Exh. Leiden 1935, no. 280. Private Collection.

522. (1773) SWEETMEAT-BASKET. pl. 258
Oval basket ornamented all over with open-work engraved sprays of foliage and flowers. The edges are strengthened with applied cast branches of foliage in relief. The inside of the upper edge is engraved. Four leaves of the lower edge form the feet of the basket. The handles are decorated in the same style as the edges. In the centre, a standing branch terminating in a large flower.

Signed: IB (Voet IV, 121). H. 160 mm.; L. 175 mm.
Marks: Holland; The Hague; B (1773).

Exh. The Hague 1952, no. 312. Private Collection.

523. (1777) BREAD-BASKET. pl. 258
Oval basket standing on four leaf feet. The open-work side is decorated all over with engraved floral ornament, and strengthened, above and below, with applied floral sprays, the upper of which also forms the two handles. Four leaves of the lower edge form the feet of the basket. The inside edge is engraved with floral ornament.

Signed: IB (Voet IV, 121). H. 125 mm.; L. 445 mm.
Marks: Holland; The Hague; F (1777).

Unrecorded. Private Collection.

NICOLAAS RADYS

Nicolaas Radijs, son of the Hague silversmith Christoffel and Dyna de Haan, was born in 1727. In 1752 he married Maria Hemeling. He became a member of the Hague silversmiths' guild in 1753, and died in 1768.

Nicolaas was a good average craftsman, a number of whose works is still extant.

524. (1760) CANDLESTICK. pl. 259
Octagonal shaped base decorated with mouldings. Plain baluster stem and nozzle. Shaped wax-pan.

Signed: NR with a radish between (Voet IV, 124a). H. 215 mm.
Marks: Holland; The Hague; Q (1760); B (1763).

Voet IV, pl. 24. Municipal Museum, The Hague.

One of a pair.

MARCELIS DE HAAN

Marcelis de Haan was born in 1707, son of the Hague silversmith Johannes and Annetje van Munster. He became a master of the silversmiths' guild of his native town in 1731. In the same year he married Alida Ganswijck. In 1735 a son, Cornelis, was born who became a silversmith like his father. Marcelis died in 1790.

The tobacco-box described below is a very fine piece, skilfully wrought in an elegant shape, and soberly but tastefully decorated with applied ornament.

525. (1744) TOBACCO-BOX. pl. 260

Writhen circular body decorated around the base with four foliate sprays, the leaves of which form the feet. Matching cover surmounted by a finial composed of four leaves.

Unsigned. H. 160 mm.
Marks: Cock (Voet IV, 125); Holland; The Hague; X (1744).
Unrecorded. Joseph M. Morpurgo, Amsterdam.

CORNELIS DE HAAN

Cornelis de Haan, son of the Hague silversmith Marcelis and Alida Ganswijck, was born in 1735. In 1755 he was admitted master of the silversmiths' guild. Three years later he married Anna Dorothea van Bohemen. He was appointed dean and assayer from 1767–1771, and died in 1788.

Cornelis was a competent craftsman, a number of whose works are extant. They are without exception well designed and neatly executed.

526. (1766) BRAZIER. pl. 261

Hexafoil, standing on three scroll feet decorated, above, with acanthus and shells. The lower part of the body is enriched with foliage and gadroons; the upper part with open-work symmetrical ornament. The edges are strengthened with applied cast strap-work and rocailles.

Unsigned. H. 80 mm.; Diam. 180 mm.
Marks: Cock (Voet IV, 128); The Hague (2 ×); U (1766).
Unrecorded. Private Collection.
One of a pair.

527. 1767. STANDING CUP AND COVER OF THE ST. ADRIAN'S GUILD OF SCHEVENINGEN. pl. 262

Hexagonal shaped foot decorated with scrolls and foliage. Matching baluster stem. The tulip-shaped bowl is divided into three panels by fluting. The panels are engraved with rococo cartouches enclosing the arms of the Hague, a ship enclosed within tools and emblems of the craft, and the names of the governors of the guild with the date 1767 respectively. The cover is decorated en suite, and surmounted by three leaves.

Unsigned. H. 870 mm.
Marks: Cock (Voet IV, 128j); Holland; The Hague; V (1767).
Cat. Municipal Museum (The Hague 1908) no. 205; Municipal Museum, The Hague.
H. E. van Gelder: Oud-Holland 1950, p. 135, ill. 13;
Exh. Rotterdam 1946, no. 38;
Exh. Seven Centuries, The Hague 1948, no. 1080;
Exh. The Hague 1952, no. 302.

528. (1770) CANDLESTICK. pl. 263
Circular base decorated with rococo foliage. Writhen baluster stem and nozzle decorated en suite. Wax-pan composed of eight leaves.

Unsigned. H. 230 mm.
Marks: Cock (Voet IV, 128m); Holland; The Hague; Y (1770).

Unrecorded. Coll. Völcker van Soelen, Zoelen.

One of a pair.

529. (1774) TOBACCO-BOX OF THE SURGEONS' GUILD OF ROTTERDAM. pl. 264
The writhen body stands on four leaf feet which form part of a continuous floral spray affixed to the lower part of the box. Matching cover with, as knob, a stalk of foliage with a flower. Inscribed on the bottom: CHIRURGIA, the names of the governors of the guild and the date 31 December 1778.

Unsigned. H. 175 mm.
Marks: Cock (Voet IV, 128); Holland; The Hague; C (1774).

Cat. Museum van Oudheden (Rotterdam 1904) no. 769. Historical Museum, Rotterdam.

530. (1765) SMALL MILK-JUG. pl. 261
Pear-shaped body standing on three scroll feet. The body is engraved with rococo ornament. Scroll handle.

Unsigned. H. 138 mm.
Marks: Cock (Voet IV, 128f); Holland; The Hague; T (1765).

Unrecorded. Municipal Museum, The Hague.

GODERT VAN YSSELDYK

Godert van Ysseldijk was born in Nijmegen in 1726, son of Johannes and Adriana van den Doorslag. In 1753 he married Margaretha van Ysseldijk. In the same year he was admitted master of the silversmiths' guild of The Hague. He was dean and assayer in 1763–1787. He died in 1816.

The coffee-pot described below is an ungraceful object overladen with obtrusive ornament.

531. (1756) SMALL COFFEE-POT. pl. 253
Pear-shaped body standing on three scroll feet. The body is embossed with two rococo panels of asymmetrical scrollwork, crests, flowers and foliage. The leaf-shaped lid is decorated with scrollwork and an applied branch of foliage and flowers. Ebony scroll handle.

Signed: GVY (Voet IV, 129). H. 157 mm.
Marks: Holland; The Hague; K (1756).

Unrecorded. The Hague Antique Trade 1954.

MARTINUS VAN STAPELE

Martinus van Stapele was born in 1731, son of François and Pieternella van Santen. He married Anna Maria de Haan, a daughter of the silversmith Reynier, in 1756. The next year he was admitted master of the Hague silversmiths' guild.

Martinus was, like his father, a very skilful craftsman, as is proved by the beautiful tray described below.

532. (1772) TRAY. pl. 265

Oblong, with shaped edge, standing on four low feet. In the centre, a coat-of-arms. The edge is strengthened with applied cast scrollwork enriched with foliage. Two handles composed of leaves.

Unsigned. 340 × 500 mm.
Marks: Three flowers with a vase beneath (Voet IV, 130); Holland; The Hague; A (1772).
Unrecorded. Private Collection.

ENGELBART JOOSTEN

Engelbart Joosten was born in 1717. In 1737 he married Adriana van Vliet. He became a member of the Hague silversmiths' guild in 1755, and died in 1789.

Engelbart was an excellent craftsman of whose works, generally vessels, a number is extant, all splendidly executed in the Louis XV style. Some of the vessels, not the best, are somewhat overladen with ornament.

533. (1761) MUSTARD-POT. pl. 266

The body is made to resemble a barrel standing on a twig with leaves. Twig handle. Plain lid with twig finial. The spoon has a leaf finial.

Signed: Ei (Voet IV, 134e). H. 100 mm.
Marks: Holland; The Hague; P (1761).
Unrecorded. Private Collection.

534. (1763) PAIR OF SALTS. pl. 266

Circular body standing on three scroll feet decorated with shells. The border of the well is enriched with an applied cast floral spray.

Signed: Ei (Voet IV, 134). H. 35 mm.; Diam. 75 mm.
Marks: Holland; The Hague; R (1763).
Unrecorded. Private Collection.

535. (1768) TUREEN. pl. 267

The slightly curved oval body is decorated with applied leaves, and stands on four twigs. Two handles in form of twigs. Domed cover with matching applied decoration and twig finial. Large stand decorated en suite.

Signed: Ei (Voet IV, 134). H. 280 mm.; L. 470 mm.
Marks: Holland; The Hague; W (1768).
Exh. Het Blazoen (Delft 1954) no. 188. Private Collection.
Similar piece in the Municipal Museum of The Hague.

536. (1769) TUREEN, STAND AND SPOON. pl. 267

Oval body standing on four scroll feet enriched with rocailles. The body is embellished with a guilloche band, a reeded border, applied garlands and the coat-of-arms of the Dutch Republic enclosed within a trophy of flags and armour. Two scroll handles decorated with foliage. The cover is enriched with applied rocailles and foliate ornament, and has a large knob composed of flowers and foliage. The large stand is decorated en suite. The back of the spoon shows the arms of the Dutch Republic; the front, foliate scrolls, a shell and pendent husks.

Signed: Ei (Voet IV, 134i). Tureen: H. 260 mm.; L. 430 mm.;
Marks: Holland; The Hague; X (1769). Stand: 375 × 548 mm.; Spoon: 382 mm.

Arti Exh. (Amsterdam 1880), no. 309; Private Collection.
Exh. Amsterdam 1928/29, no. 127;
Exh. Rotterdam 1955, no. 310.

One of a pair. The tureens were presented by the "Raad van State" to the Treasurer-general Mr. Johannes Hop in 1769.

LEENDERT BROUWER

Leendert Brouwer, of Haarlem, became a member of the Hague silversmiths' guild in 1760, in which year he married Maria van Can. In 1808 he was still living.

Brouwer was an excellent silversmith whose works, generally vessels, a large number of which are extant, are well designed and carefully executed.

537. (1768) BREAD-BASKET. pl. 268

Oval basket standing on four rocaille feet. The basket-work side is strengthened, above and below, with applied scrolls, two rocailles and two garlands. Two foliate handles enriched with flowers.

Signed: L.B beneath a coronet (Voet IV, 139). H. 105 mm.; L. 325 mm.
Marks: Holland; The Hague; W (1768).

Unrecorded. Private Collection.

ENGELBART JOOSTEN JR

Engelbart Joosten was born in The Hague in 1738, son of Engelbart and Adriana van Vliet. He married Clara de Vries in 1764, and became a master of the silversmiths' guild of his native town in the same year. He was an assayer and dean of the guild between 1767 and 1797. He died about 1805.

Engelbart was one of the best silversmiths of The Hague. The forms of the vessels he made, a number of which are extant, are perfect in style and extremely elegant. The execution is unsurpassed.

538. (1766) SMALL COFFEE-POT. pl. 269

Pear-shaped body with three flutes, standing on three leaf feet. Lid in the form of a leaf surmounted by a knob composed of two leaves. Ebony scroll handle.

Signed: EIE (Voet IV, 143). H. 182 mm.
Marks: Holland; The Hague; U (1766).

Unrecorded. Private Collection.

JOHANNES VAN DER TOORN

Johannes van der Toorn, son of the excellent Hague silversmith Gregorius and Jacoba de Wint, was born in 1747. He was admitted master of the Hague silversmiths' guild in 1771, and married Maria Vrijthoff in 1785. He died in 1832.

Johannes was a skilful craftsman, but he did not equal his father.

539. (1778) SUGAR-CASTER. pl. 270

Wrought pear-shaped spirally fluted body standing on a cast open-work foot decorated with scrolls and floral ornament. The high domed writhen cover is enriched with open-work floral ornament, and surmounted by a rose finial.

Signed: IT (Voet IV, 145). H. 235 mm.
Marks: Holland; The Hague; G (1778).
Exh. Seven Centuries, The Hague 1948, no. 1094. Private Collection.

RUTGERUS MEMELING

Rutgerus Memeling became a master of the Hague silversmiths' guild in 1763. He married Cornelia Memeling in the same year. He was still alive in 1800.

Memeling was a good craftsman who specialized in forks and spoons.

540. (1771) BRAZIER. pl. 268

Circular, standing on three twig-shaped feet which form part of a continuous spray affixed to the lower part of the body. The side of the brazier is made of basket-work. The upper edge has a matching spray decoration. The stand is decorated en suite.

Signed: RM (Voet IV, 155). H. 80 mm.; Diam. 205 mm.
Marks: Holland; The Hague; Z (1771).
Unrecorded. Coll. Völcker van Soelen, Zoelen.

541. (1772) WINE-COOLER. pl. 271

Oval moulded body standing on four scroll feet decorated with cast foliage. The outer border is enriched with applied floral ornament; the inner border is engraved. Two scroll handles with similar decoration.

Signed: RM (Voet IV, 155). H. 240 mm.; L. 580 mm.
Marks: Holland; The Hague; A (1772).
Cat. Rijksmuseum (Amsterdam 1952) no. 302. Rijksmuseum, Amsterdam.

PIETER VAN DER TOORN

Pieter van der Toorn was born in 1741, son of the well-known silversmith Gregorius and his wife, Jacoba de Wint. He was admitted master of the Hague silversmiths' guild in 1769, and married Dina van de Goorberg, the daughter of the Delft silversmith, in the same year. He died in 1824.

Various works by Pieter are extant, some of which are still executed in the Louis XV style. The wine-cooler described under no. 542 is one of his best pieces.

542. (1779) WINE-COOLER. pl. 271
Oval body standing on four twig feet attached to the body by leaves. The border is strengthened by applied floral sprays. The two handles are composed of floral ornament and rocailles.

Signed: PT (Voet IV, 156). H. 280 mm.; L. 540 mm.
Marks: Holland; The Hague; H (1779).

Exh. Rotterdam 1946, no. 43; Private Collection.
A. Berendsen: Het Nederlandse Interieur, ill. 257.

543. (1786) CANDLESTICK. pl. 272
Circular base embossed with a wreath of foliage and a rosette of leaves. The slender stem is decorated with fluting and a band of overlapping scales. Circular nozzle enriched with a beaded girdle and foliage.

Signed: PT (Voet IV, 156). H. 245 mm.
Marks: Holland; The Hague; P (1786).

Unrecorded. Municipal Museum, The Hague.

THE MONOGRAMMIST ESL

Judging from the tobacco-box described under no. 544, the monogrammist ESL must have been a craftsman endowed with much skill in the various branches of the craft. The box is excellently wrought, attractively embossed and finely engraved.

544. (1797) TOBACCO-BOX. pl. 273
Circular body shaped like a pulley, standing on four feet decorated with foliage and a rosette. The feet are joined by open-work bands of ovals. The body is embossed with widely spread flutes in the midst; below, a beaded ring; above, an engraved band of pointed ovals and rosettes. The high domed cover is embossed with a band of laurel-leaves and fruit. Pine-cone finial.

Signed: ESL. H. 195 mm.
Marks: Holland; The Hague; B (1797).

Exh. The Hague 1952, no. 318. Private Collection.

JAN PIETER BARBIER

Jan Barbier was born in 1754, son of David and Marie van Omeren. He married Catharina Ensraat in 1780, and was admitted master of the Hague silversmiths' guild in 1782. Barbier was appointed dean in 1784, assayer in 1785. He died in 1838.

Barbier was a good craftsman who worked in a pleasing Louis XVI style.

545. (1789) SUGAR-CASTER. pl. 270
Vase-shaped body standing on a plain circular foot enriched with a laurel-wreath. The body is decorated with a collar of leaves, and an engraved band of interlaced straps.

The open-work domed cover is ornamented with husks and interlaced straps enclosing rosettes. Pine-apple finial.

Signed: JPB (Voet IV, 188). H. 236 mm.
Marks: Holland; The Hague; S (1789).

Unrecorded. Private Collection.

546. (1789) SWEETMEAT BASKET. pl. 273
Oval open-work basket standing on four claw feet, engraved with overlapping scales, flowers and garlands of pendent husks. Beaded borders. The basket is further enriched with two knots and two goats' heads holding ring handles.

Signed: IPB (Voet IV, 188). H. 60 mm.; L. 151 mm.
Marks: Holland; The Hague; S (1789).

Exh. The Hague 1952, no. 317. Municipal Museum, The Hague.

REYNIER VAN STAPELE

Reynier van Stapele, son of Martinus and Anna Maria de Haan, was born in 1764. He was admitted master of the Hague silversmiths' guild in 1788. In 1793 he married Hester Waalwijk. He died in 1795.

Reynier made the precious golden service for the communion table of the Reformed Church of the Hague, imposing pieces by reason of their size and value. Their artistic quality is inadequate.

547. (1788) DISH (gold). pl. 274
Plain circular dish, the edge decorated with an applied guilloche band. On the rim, an applied coat-of-arms and a mantling with the initials MdV and DdB.

Signed: RVS with three flowers and a vase beneath (Voet IV, 197a). 340 mm.
Marks: Holland; The Hague; R (1788).

Voorl. lijst III, p. 124; Dutch Reformed Church, The Hague.
Exh. Seven Centuries, The Hague 1948, no. 1090.

One of a pair. A third has a diameter of 460 mm.

548. (1788) EWER (gold). pl. 275
Oviform body standing on a spreading foot embossed with a band of palmettes. The body has similar decoration to that of dish no. 547. Helmet-shaped lid with pine-apple finial. Louis XVI handle.

Signed: RVS with three flowers and a vase beneath (Voet IV, 197a). H. 310 mm.
Marks: Holland; The Hague; R (1788).

Voorl. lijst III, p. 124; Dutch Reformed Church, The Hague.
Exh. Seven Centuries, The Hague 1948, no. 1090.

One of a pair.

LEIDEN

ANONYMOUS MASTER(S) OF THE BADGES

The badges of Leiden are, though rather coarsely engraved, interesting objects in as much as they date from the first quarter of the 17th century, a period from which little silverwork is extant. The majority of the badges show the strap and scrollwork cartouche of the period, designed however in a very simple style by provincial masters. The badges of Dolendo, who stood on a higher level, are of much better quality both in design and execution.

549. 1606. BADGE OF THE RHETORICAL CHAMBER "DE WITTE ACOLEYEN" OF LEIDEN. pl. 276
Obverse. A cross with the bronze serpent standing between columbines, the whole enclosed within a strapwork cartouche enriched with overlapping scales. Inscribed: LIEFD IS T FONDAMENT.
Reverse. The arms of Leiden enclosed within a similar cartouche. Inscribed: GODT BEHOEDE LEYDEN.

Unsigned. 70 × 51 mm.

Van Lennep: Beknopte Geschiedenis van Trou moet Blijcken (Haarlem 1922) no. 4. Society Trou moet Blijcken, Haarlem.

550. 1606. BADGE OF THE RHETORICAL CHAMBER "D'ORANGIE LELIE" OF LEIDEN. pl. 276
Obverse. The arms of Leiden surmounted by three lilies within a strapwork cartouche. Inscribed: IN LIEFDEN GROEYENDE ANNO 1606.
Reverse. The arms of Leiden within a laurel-wreath and scrolls.

Unsigned. 65 × 51 mm.

Van Lennep: Beknopte Geschiedenis van Trou moet Blijcken (Haarlem 1922) no. 3. Society Trou moet Blijcken, Haarlem.

551. 1606. BADGE OF THE RHETORICAL CHAMBER "DE CORENAREN" OF KATWIJK. pl. 276
Obverse. Corn-field with, above, two coats-of-arms, enclosed within a strapwork cartouche. Inscribed: LIEFDE MOET BLYCKEN.
Reverse. Mary with the Child Christ and St. John. Above, an angel carrying a cross, an eagle and a cloud with the name of Jehovah. Similar inscription and cartouche.

Unsigned. 72 × 56 mm.

Van Lennep: Beknopte Geschiedenis van Trou moet Blijcken (Haarlem 1922), no. 5. Society Trou moet Blijcken, Haarlem.

552. 1618. BADGE OF THE RHETORICAL CHAMBER "LIEFDE WERT BEWESEN" IN LEIDEN. pl. 277
In an open-work cartouche of strapwork with the date 1618, a lozenge-shaped panel engraved with the arms of the Chamber. Inscribed: LIEFDE WERT BEWESEN. A representation of the Deposition from the Cross is engraved on the back.

Unsigned. 104 × 100 mm.

Annual Report Royal Cabinet of Coins (The Hague 1931) Royal Cabinet of Coins, The Hague.

553. BADGE OF THE DISTRICT OF THE MARE IN LEIDEN. pl. 277
Maurice, Prince of Orange, in armour, on horseback, holding his sword upright in his right hand. Inscribed: GRAEF MAVRISIUS VAN NASSOV. A view of the Mare is engraved on the back with the inscription: DIE BVEREN OP DIE MAREN.

Unsigned. 94 × 78 mm.

Dirks, p. 277, pl. XLVIII. Private Collection.

The portrait of Maurice is a copy of that on the medal of the battle of Nieuwpoort (1600; v. Loon I, 548, 1), the design of which was made by Jaques de Gheyn. The badge can, therefore, be dated in the first years of the 17th century.

554. 1606. BADGE OF THE RHETORICAL CHAMBER "DE LELIE ONDER DE DOORN" OF NOORDWIJK. pl. 277
Obverse. Lily with three flowers under a thorn-bush, and a scroll inscribed: WT LIEFT BESTAET, enclosed within a scrollwork cartouche enriched with a lion's mask and a garland of fruit. An escutcheon is suspended from the badge.
Reverse. Similar to the obverse.

Unsigned. 78 × 58 mm.

Van Lennep: Beknopte Geschiedenis van Trou moet Blijcken (Haarlem 1922), no. 6. Society Trou moet Blijcken, Haarlem.

555. BADGE OF THE DISTRICT OF THE MARYE SCHANS IN LEIDEN. pl. 277
In an open-work cartouche of strapwork, an oval medallion depicting the Marye Schans. Sprays of flowers and fruit, and the inscription: DE PENINCK VAN DE BVERT VAN MARYE SCHANS are engraved on the back.

Unsigned. 80 × 65 mm.

Unrecorded. Private Collection.

Date: XVIIa.

ANONYMOUS MASTER OF THE STALPART-WARMONT MEDALS

This master who worked in the first half of the 17th century, probably in Leiden, was a skilfull engraver as is proved by the three Stalpart-Warmont medals. Perhaps the powder horn, marked with a dolphin (no. 559) and the Van Schooten commemorative plaque (no. 560) can also be attributed to him. All the coats-of-arms on the works mentioned above are excellently engraved in the style of Le Blon.

556. 1621. WEDDING MEDAL OF CORNELIS STALPART AND BEATRICE CLAES WARMONT (silver-gilt). pl. 278
Obverse. The arms of the Stalpart family. Legend: Cornelis Stalpart getrout met Beatris Claes Warmont den 27 Iuny 1621. Above, 6-pointed star.
Reverse. The arms of the Warmont family. Legend: Beateris Claes Warmont getrout met Cornelis Stalpart den 27 Iuny Anno 1621. Above, 6-pointed star.

Unsigned. 53 × 42 mm.

Unrecorded. Private Collection.

557. 1646. Baptismal Medal of Johannes Nicolaus Pechlin (silver-gilt). pl. 278
Obverse. The arms of the Pechlin family. Legend: Johannes Nicolaus Pechlin gebooren den 20 December a° 1646. Above, 6-pointed star.
Reverse. The arms of the Stalpart family. Legend: Gedoopt den 23 Decembris anno 1646. Above, 6-pointed star.

Unsigned. 51 × 40 mm.

Revue belge 1908, p. 104. Private Collection.

Johannes Pechlin, of Rostock, Lutheran parson at Leiden, married in 1645 Elisabeth Gyssens, of Cologne, living at Loenen. Cornelis Stalpart was probably the godfather of the first son, Johannes Nicolaus; Beatrice Warmont the godmother of the second son, Gustavus.

558. 1649. Baptismal Medal of Gustavus Pechlin (silver-gilt). pl. 278
Obverse. The arms of the Pechlin family. Legend: Gustavus Pechlin gebooren den 15 November Anno 1649. Above, 6-pointed star.
Reverse. The arms of the Warmont family. Legend: Gedoopt den 21 November Anno 1649. Above, 6-pointed star.

Unsigned. 51 × 40 mm.

Revue belge 1908, p. 105; Royal Cabinet of Coins, The Hague.
Cat. Royal Cabinet of Coins (The Hague 1903) no. 764, pl. IX.

559. (1650) Powder-horn. pl. 279
The body is covered with green velvet mounted at the mouth with a cover engraved with a coat-of-arms; at the end with a silver cap engraved with triangles, terminating in a cast dragon spout with a springy closing, shaped as a bird. The two mountings are joined by two bands enriched with ropes. The horn is suspended from a double ring by three chains.

Unsigned. L. 240 mm.
Marks: Dolphin; Leiden; G (1650).

Unrecorded. Private Collection.

560. 1660. Commemorative Plaque of F. van Schooten. pl. 278
Obverse. Coat-of-arms. Legend: Franciscus a Schooten in Academia Leydensi Patria Matheseos Professor Natus 15 Juny 1615 Denatus 30 May 1660. Above, 8-pointed star.
Reverse. A cylinder, a ball and a pyramid with the words Pondere, Numero, Mensura. Legend: hic archimedes imo erat cartesius. Above, 8-pointed star.

Unsigned. 72 × 53 mm.

Dirks Rep. I, 1353; Cat. Royal Cabinet of Coins (The Hague 1903) no. 892, pl. XIII. Royal Cabinet of Coins, The Hague; Private Collection.

The mantling of the coat-of-arms is based on a print by M. Le Blon (Van der Kellen 116).

ANONYMOUS MASTER OF THE TREFOIL

The beaker engraved by this master in 1628 is a rare piece of Dutch silver. The form is unusual but attractive, the engraving rather coarse.

561. 1628. CUP. pl. 280

The rim is inscribed: Ant. Duyck Diderico nato 5 baptisato 12 Decembris 1628. Omnia fausta Precatur. The cup is further engraved with three oval medallions on a punched ground, showing a coat-of-arms, a pelican, and the inscription: petrus a Leyden et Maria de Mouscheron parentes. The cup stands on a baluster stem and a spreading moulded foot decorated with a foliate collar and three engraved conventional flowers.

Unsigned. H. 140 mm.
Marks: Trefoil; indecipherable (probably Leiden); W (1628?).

Golden Age Dutch Silver (Victoria and Albert Museum, 1953) no. 14. Victoria and Albert Museum, London.

FRANS MAERSCHALCK

Frans Maerschalck, a Leiden silversmith born in 1599, was commissioned by the municipality to make the basin and ewer described below. They were delivered in 1641. These imposing pieces prove that Maerschalck was a skilful master. Unfortunately no other works of his hand are known.

562. (1641) BASIN AND EWER. pl. 281

a. Circular basin with moulded edge. A gold plaque with the arms of Leiden is mounted on the raised centre of the depression.

b. Cylindrical ewer standing on a domed foot and a short stem with horizontal collar. Large spout. Scroll handle. The body is engraved with the arms of Leiden.

Unsigned. Basin: 558 mm.; Ewer: H. 265 mm.
Marks: Clover-leaf with beaded coronet; Leiden; X (1641).

Exh. Leiden 1935, nos. 112, 113; Cat. Municipal Museum "De Lakenhal" (Leiden 1951) no. 167, pl. 28. Municipal Museum "De Lakenhal", Leiden.

THE MONOGRAMMIST T(?)

This anonymous master made two small beakers for the Gasthuis at Katwijk in 1642. They are well wrought and finely engraved.

563. (1642) BEAKER. pl. 284

The lip is engraved with interlacing strapwork enclosing floral ornament which is continued on the body in three panels. These panels are separated by pendent fruits. On the lower part of the body are two birds, and the following inscription: SIT EENDRACHTIGH EN STAE NA VREDE. T GASTHVIS TOT CATWYCK OP ZEE.

Signed: T (?). H. 125 mm.
Marks: Leiden; Y (1642).

Unrecorded. Gasthuis, Katwijk aan Zee.

564. (1642) BEAKER. pl. 284
Similar to no. 563. On the lower part of the beaker are engraved instead of the birds a fisherman, a pan and an eel, and the following inscription: BETROVT EN SIET WIE HARCK CLAESE PANAEL.

Signed: T (?). H. 125 mm.
Marks: Leiden; Y (1642).

Unrecorded. Gasthuis, Katwijk aan Zee.

ANONYMOUS MASTER

The beaker made by this master in 1643 is one of the most beautiful examples of its kind. Its maker must have been a skilful engraver gifted with sense for ornament.

565. 1643. BEAKER. pl. 282
The lip is engraved with a continuous floral spray enclosing hunting scenes. The body is further engraved with three cartouches of scrollwork, dragons, snails, drapery and bunches of fruit, showing a peasant ploughing, harrowing and sowing. The panels are separated by scrollwork. Moulded foot with narrow band of nail-heads. On the bottom is engraved a man pouring wine into a glass, and the legend: CORNELYS ZOPSEN, PYNTE GAEMAECK YNT YAR ONSES HEEREN ANNO 1643 DEN 3 MERTEN.

Unsigned. H. 192 mm.
Marks: illegible; Leiden; D (1643).

Exh. Rotterdam 1955, no. 321. Coll. V. d. S., Vorden.

THE MONOGRAMMIST BI

The master-salts of Leiden, made in 1655 by this master, belong to the most imposing silversmith's works of the Netherlands. They are magnificently executed in a simple pure lobate style. We presume that their maker died before 1661, as the magistrates of the town commissioned the Hague silversmith Guilliam Bossche to make the matching candlesticks (no. 479).

566. (1655) SALT. pl. 283
Quatrefoil, of spool shape, standing on four ball feet. Two panels with the arms of Leiden are engraved on the base. Four balls are applied round the salt receptacle.

Signed: BI. H. 245 mm.
Marks: Leiden; M (1655).

Cat. "De Lakenhal" (Leiden 1951) no. 168, ill. 29; Municipal Museum "De Lakenhal", Leiden.
Exh. Dutch Art (London 1929) no. 872;
Exh. Leiden 1935, no. 111;
Exh. The Hague 1952, no. 403.

DIRCK VAN WERCKHOVEN

Dirck van Werckhoven was an assayer of the Leiden silversmiths' guild in 1666. In 1664 he engraved the fine medal described under no. 568. A number of other medals are attributed to him on stylistic grounds. He was a skilful engraver who used the burin with a masterly hand.

567. 1654. MEMORIAL PLAQUE OF J. TRIGLANDIUS. pl. 285

Obverse. Coat-of-arms. Above, the inscription: SUBLIMIS ET IMUS. Below, a drapery inscribed: Natus an° 1583. 22 Julij – obijt XI Aprilis MDCLIV.

Reverse. Within a laurel-wreath, the following inscription: IACOBUS TRIGLANDIUS SS. Theologiae Doctor & Professor Primarius in Academia Lugd: Bat: ibidemq: Ecclesiae Pastor per annos viginti.

Unsigned. 56 mm.

Dirks Rep. I, 1240; Guyot: De begrafenispenningen van de twee Leidsche Professoren J. Triglandius en J. G. Gronovius; Cat. Royal Cabinet of Coins (The Hague 1903) no. 831; Frederiks: Penningen, p. 95.

Royal Cabinet of Coins, The Hague.

568. 1664. MEDAL COMMEMORATING THE OPENING OF THE TOW-PATH FROM UTRECHT TO LEIDEN (gold; silver). pl. 284

Obverse. In the centre, two lions holding the arms of Leiden under a coronet. Below, view of the town with the ship-canal. The border is engraved with the arms of the burgomasters of the town and an inscription.

Reverse. Within a border of foliage, fruit and the arms of the burgomasters, during whose period of office the construction of the tow-path was begun, a poem referring to the opening. On the border, a legend and a conventional flower.

Unsigned. 62 mm.

Van Loon II, 524; Cat. Royal Cabinet of Coins (The Hague 1903) no. 935; Cat. Municipal Museum "De Lakenhal" (Leiden 1924) no. 1970; Frederiks: Penningen, p. 71; Numism. Exh. (Amsterdam 1946) no. 885.

Royal Cabinet of Coins, The Hague; Municipal Museum "De Lakenhal", Leiden; Coll. Frederiks, The Hague.

569. 1668. COMMEMORATIVE PLAQUE OF H. AMYA. pl. 285

Obverse. Coat-of-arms enclosed in a scroll with the following inscription: D. HERMANNUS AMYA PASTOR ECCLESIAE LEYDENSIS. Below, a cartouche of supple scrollwork inscribed: obijt XXVIII dec. CIↃIↃCLXVIII.

Reverse. Within a laurel-wreath, the following inscription: dan. XII. III. Erudientes Splendebunt Quasi Splendore Expansi, et Justificantes multos Ut Stellae, in Sempiterna Secula.

Unsigned. 64 mm.

Dirks Rep. II, 1511.

Coll. Beelaerts van Blokland, The Hague.

570. 1672. MEDAL OF HONOUR OF W. VERGENST. pl. 285

Obverse. View of the Gouda sluice near Leiden. In the sky, an angel holding the arms of Orange, Holland and Leiden. Below, a cartouche surmounted by a cherub's head

inscribed: W. Vergenst $^{27}/_{7}$ 1672 $^{12}/_{8}$. Circular legend with, above, a star with six rays. Reverse. Enclosed within a border, an inscription and a legend.

Unsigned. 84 mm.

Dirks Rep. II, 1578; Royal Cabinet of Coins, The Hague.
Annual Report Royal Cabinet of Coins (The Hague 1907) pl. I;
A. Severinus: Oorspronkelijke beschrijving van de vermaarde belegering en 't ontzet der stad Leiden (5e druk) p. 149.

571. 1672. MEDAL FOR THE VOLUNTEER HORSEMEN WHO KEPT WATCH ON THE CASTLE OF LEIDEN (gold). pl. 285

Obverse. Cartouche of supple scrollwork engraved with a view of Leiden, surmounted by a lion supporting the arms of the town. Below, the date 1672. The whole enclosed within a roped border and two palm-branches.

Reverse. A horseman at full galop. Legend: PRO PATRIA. The whole enclosed within a dentil border.

Unsigned. 36 mm.

Van Loon III, 85; Dirks Rep. II, 1577. Coll. Beelaerts van Blokland, The Hague.

572. 1672. MEDAL COMMEMORATING THE RETREAT OF THE FRENCH ARMY FROM LEIDEN IN CONSEQUENCE OF THAW AND RAIN (gold, silver). pl. 285

Obverse. View of Leiden. Below, an angel holding the arms of the four burgomasters of the town. Legend: NIL CURA, NILVE CIVIUM PIUS LABOR.

Reverse. Landscape in rainy weather. To the right, a number of persons praying. Below, a cartouche with the date 1672. Legend: LEYDAM TUETUR, HOSTES QUI PLUVYS PREMIT.

Unsigned. 37 mm.

Van Loon III, 112; Royal Cabinet of Coins, The Hague;
Cat. Royal Cabinet of Coins (The Hague 1903) no. 1071; Municipal Museum "De Lakenhal", Leiden;
Frederiks: Penningen, p. 74; Coll. A. O. van Kerkwijk, Doorn.
Cat. Municipal Museum "De Lakenhal" (Leiden 1924) no. 3195;
Völcker Sale (Amsterdam 1888) no. 878;
Schulman Sale (Amsterdam 1908) no. 2111.

573. 1672. COMMEMORATIVE PLAQUE OF J. F. GRONOVIUS. pl. 286

Obverse. Coat-of-arms. Below, a drapery inscribed: V.KAL.Ian.A.C.CIↃ IↃCLXXII L.B. Legend: IOH.FRED.GRONOVIO I.V.D.GREC.LING.ET HIST.PROF.ACAD.BIBLIOTH. CANON.HAMB.

Reverse. Within a Greek inscription, a narrow ovolo band and the word CONSECRATIO, an eagle standing on a thunderbolt. Above, a rosette.

Unsigned. 71 mm.

Guyot: De begrafenispenningen van de twee Leidsche Professoren J. Triglandius en J. F. Gronovius; Dirks Rep. II, 1548; Royal Cabinet of Coins, The Hague.
Cat. Royal Cabinet of Coins (The Hague 1903) no. 1049;
Frederiks: Penningen, p. 95.

Guyots supposition that the medal was made by J. Smeltzing seems unlikely as Smeltzing was only 15 years old in 1672.

574. 1673. MEDAL ON THE RAZING OF THE GARDENS AROUND LEIDEN (gold). pl. 286
Obverse. View of Leiden. In the sky, an angel with the arms of the town. Below, a cartouche with the date 1673. Legend: AVITAE VIRTUTIS MEMOR. Above, a conventional flower. Beaded border.
Reverse. Struck on the die of the obsidional coin of 1574 (Mailliet LXXII, 19).
Unsigned. 36 mm.
Van Loon: III, 113; Dirks Rep. II, 1578; Cat. Municipal Museum "De Lakenhal" (Leiden 1924) no. 3197; Frederiks: Penningen, p. 74. Municipal Museum "De Lakenhal", Leiden.
Exemplars of silver are extant with the following legend: VTI ACCEPTA ITA RELINQUENDA (Cat. Royal Cabinet of Coins, The Hague 1903, no. 1158).

575. 1673. MEDAL COMMEMORATING THE INVENTION OF THE FIRE-ENGINE WITH HOSES (gold, silver). pl. 286
Obverse. View of Leiden. In the sky, Fame. Below, two lions holding a cartouche with the arms of Leiden.
Reverse. A fire-engine and a plain cartouche, surrounded by a snake.
Unsigned. 46 mm.
Van Loon III, 115; Cat. Municipal Museum "De Lakenhal" (Leiden 1924) no. 536. Municipal Museum "De Lakenhal", Leiden.

ANONYMOUS MASTER

The commemorative plaque of Mina of 1672 cannot have been made by Werckhoven, as the naive composition and the poor execution are far below the level of Werckhoven's medals.

576. 1672. COMMEMORATIVE PLAQUE OF CORNELIS MINA. pl. 286
Obverse. The arms of the defunct with, below, the inscription: Cornelis Mina Aetatis 20. Legend: Dulce et Decorum est pro patria mori. 3 Sept. 1672.
Reverse. In the foreground, a dead youth with a dagger in his right hand. In the background, Minerva throwing away a number of books. Legend: Aan GODT de ziel, Het Lyck aan 't graf, aan ons dit gaf MINERVAAS Soon, syn trouheyts Loon Was Mavors straf.
Unsigned. 60 × 46 mm.
Marks: Holland; Leiden.
Dirks Rep. II, 1669; Cat. Municipal Museum "De Lakenhal" (Leiden 1924) no. 3654. Municipal Museum "De Lakenhal", Leiden; Coll. Beelaerts van Blokland, The Hague.

JOHANNES SMELTZING

Johannes Smeltzing was born in Leiden in 1656. He developed as a medallist, and cut a large number of dies for medals. He died in Leiden in 1693. According to a receipt which is still extant, he engraved the following medal, the design of which is rather simple, but the execution very good.

577. 1686. MEDAL COMMEMORATING THE COLLECTION FOR THE BENEFIT OF THE FRENCH REFUGEES. pl. 287

Obverse. The arms of Leiden surrounded by those of the four burgomasters of the town, all suspended from a knotted ribbon. On a scroll: COSS: LEYD. Ovolo border.

Reverse. Within a similar border, a cartouche with the date 1686 and an inscription.

Unsigned. 54 mm.

Dirks Rep. II, 1947; Revue belge 1873, pl. K; Cat. Royal Cabinet of Coins (The Hague 1903) no. 1380; Cat. Municipal Museum "De Lakenhal" (Leiden 1924) no. 3199.

Royal Cabinet of Coins, The Hague; Municipal Museum "De Lakenhal", Leiden.

ANONYMOUS MASTER OF THE HANDS HOLDING A TREE

The coffee-pot made by this master in 1723 is a finely modelled vessel.

578. (1723) COFFEE-POT. pl. 287

Plain octagonal vase-shaped body standing on a low foot. The spout is decorated with applied Louis XIV ornament. Matching lid with vase finial. Ebony scroll handle.

Unsigned. H. 145 mm.

Marks: Two hands, emerging from clouds, holding a tree; Holland; Leiden; N (1723).

Unrecorded. Private Collection.

HENDRIK FORTMAN

Hendrik Fortman was admitted master of the Leiden silversmiths' guild in 1740. He was several times assayer and dean, for the last time in 1772. He was an able silversmith.

579. (1759) POOR-BOX. pl. 288

Vase-shaped. On the body are engraved the arms of the church. On the bottom, the following inscription: Ex Legato piorum Conjugum Petri Gijs viri Consularis et Mariae van den Bergh A° 1760.

Signed: HF. H. 230 mm.

Marks: Holland; Leiden; A (1759).

Voorl. lijst III, p. 201; Geïll. Beschrijving VII (E. H. ter Kuile: Leiden en Westelijk Rijnland) p. 77; Exh. Old Eccl. Art ('s Hertogenbosch 1913) no. 654.

Dutch Reformed Church, Leiden.

One of a pair.

ABRAHAM FORTMAN

Abraham Fortman became a master of the Leiden silversmiths' guild in 1753. He several times held the offices of assayer and dean of the guild, for the last time in 1787.

Abraham was a very skilful craftsman whose execution is irreproachable. A number of his works is extant.

580. 1760. DISH. pl. 289
Plain circular dish with moulded border. In the depression are engraved the arms of the church. Engraved on the back the same inscription as on no. 579.

Signed: AF. 460 mm.
Marks: Holland; Leiden; B (1760).

Voorl. lijst III, p. 201; Geïll. Beschrijving VII (E. H. ter Kuile: Leiden en Westelijk Rijnland) p. 77; Exh. Old Eccl. Art ('s Hertogenbosch 1913) no. 678. Dutch Reformed Church, Leiden.

One of a set of three, two of which have a diameter of 310 mm.

581. 1760. BEAKER. pl. 290
Plain beaker engraved with the arms of the church. Moulded foot. Engraved on the bottom the same inscription as on nos. 579 and 580.

Signed: AF. H. 175 mm.
Marks: Holland; Leiden; B (1760).

Voorl. lijst III, p. 201; Geïll. Beschrijving VII (E. H. ter Kuile: Leiden en Westelijk Rijnland) p. 77; Exh. Old Eccl. Art ('s Hertogenbosch 1913) no. 653. Dutch Reformed Church, Leiden.

One of a set of four.

582. (1764) TOBACCO-BOX (silver-gilt). pl. 291
Octagonal with moulded borders, resting on four scroll feet. The sides, four of which are shaped, are engraved with ornament in the Regence style. The domed cover has similar decoration, and is surmounted by a moulded knob.

Signed: AF. H. 155 mm.
Marks: Holland; Leiden; F (1764).

Cat. Municipal Museum "De Lakenhal" (Leiden 1951) no. 190, pl. 35. Municipal Museum "De Lakenhal", Leiden.

583. (1770) SALVER. pl. 292
Square with shaped angles. The rim is decorated with a cast and applied moulded band enriched with eight rococo ornaments. Four scroll feet.

Signed: AF. 325 × 325 mm.
Marks: Holland; Leiden; M (1770).

Unrecorded. Amsterdam Antigue Trade 1953.

HUBERT RYSHOUWER

Hubert Ryshouwer became a member of the Leiden silversmiths' guild in 1758. His tobacco-box of 1774 is an attractive piece, but the execution is somewhat provincial and coarse.

584. (1774) TOBACCO-BOX. pl. 293
Circular and shaped, resting on three foliate feet applied to the body. The feet are separated by asymmetrical scrollwork with, in the midst, a rococo shell, affixed to the lower edge of the body. The sides are engraved with rococo ornament, foliage and flowers.

The domed cover is decorated with foliate scrollwork, engraved with foliage and flowers, and surmounted by a branch with leaves and fruit, upon which is the figure of a bird with outstretched wings.

Signed: HR. H. 165 mm.
Marks: Holland; Leiden; Q (1774).

Cat. Museum "De Lakenhal" (Leiden 1951) no. 195; Municipal Museum "De Lakenhal", Leiden.
Exh. Leiden 1935, no. 190;
Exh. The Hague 1952, no. 408.

ROTTERDAM

THE MASTERS OF THE BADGES

The extant badges probably made in Rotterdam date from 1606 until 1702, and were consequently made by various artists who are all anonymous. The badge of Vlaardingen is a very attractive, skilfully engraved piece. The same can be said of the Schiedam badge, also made in 1606. The badge of Ketel does not stand on the same level. It is a curious piece, but the quality of the engraving is not better than that of the majority of the Leiden badges. The Overschie badge, on the contrary, is beautiful. It was made in 1702 in a then old-fashioned style.

585. 1606. BADGE OF THE RHETORICAL CHAMBER "DE AECKERBOOM" OF VLAARDINGEN. pl. 294

In form of an oak-tree with, in the centre, Christ on the Cross in relief. Below, on a scroll: AENSIET LIEFT 1606. Between the roots: VL.1514. DJ. Two escutcheons are suspended from the badge.
No reverse.

Unsigned. 80 × 62 mm.

Van Lennep: Beknopte Geschiedenis van Trou moet Blijcken (Haarlem 1922) no. 10. Society Trou moet Blijcken, Haarlem.

586. 1606. BADGE OF THE RHETORICAL CHAMBER "DE ROO ROOSEN" OF SCHIEDAM. pl. 294

Obverse. In the centre, a bunch of five roses and a scroll inscribed: AENSIET DE JONCHEYT, enclosed within a laurel-wreath and foliage. Roped border.
Reverse. Similar to the obverse.

Unsigned. 95 × 88 mm.
Van Lennep: Beknopte Geschiedenis van Trou moet Blijcken (Haarlem 1922) no. 9. Society Trou moet Blijcken, Haarlem.

587. 1658. BADGE OF THE RHETORICAL CHAMBER OF KETEL. pl. 294

Within a cartouche of strapwork and C-scrolls, engraved with the figures of Mercury and Mars, a cauldron in which five sun-flowers stand. Above, the inscription: Ter eeren van de Sonne Blom; below, the date 1658. On the back is engraved a representation of

the adoration of the shepherds with, above, the inscription: NOEYT MEERDER VREVCHT. From the cartouche are suspended a cauldron and the initials P,I,S,D. The badge is suspended from a ring by three chains.

Unsigned. 70 × 70 mm.

Arti-Exh. (Amsterdam 1880) no. 920. Private Collection.

588. 1702. BADGE OF THE RHETORICAL CHAMBER OF OVERSCHIE. pl. 294
Within a cartouche of foliate scrolls is an oval medallion engraved with a representation of David dancing before the Ark of Covenant, surrounded by the inscription: T SCHIET UYT VREUGHT OUWERSCHIE 1702. On the back, a rose bush and the inscription: DE NEEGE ROO ROOSE KNOPPE. The badge is suspended from a ring by three chains. An acorn and the initials I,B,S are suspended from the cartouche.

Unsigned. 75 × 60 mm.

Unrecorded. Rijksmuseum, Amsterdam.

ANONYMOUS MASTER

The silversmith who made the beaker described below was a competent artist. The beaker is skilfully wrought and engraved, and also interesting historically.

589. 1668. BEAKER. pl. 295
The lip is engraved with interlaced strapwork enclosing sprays of flowers and the monogram DVR. On the straps, the following inscription: Al die hier koomen om mijn te beschempen, die siet eerst op Hem en op de sijne. Vint hij daer dan geen gebreeken soo laet hem koomen en dan vrij spreeken. Jan Danielse van de Rijn en Aeltie Joppe 1668. Sprays of flowers alternating with bunches of fruit are suspended from the band. On the lower part of the body, a view of the river near Chatham, with the Dutch men-of-war "Vreede", "Funete" and "Pro Patria". Moulded foot.

Unsigned. H. 195 mm.
Marks: illegible; Holland; Rotterdam; F (1668).

Pit, p. 19, no. 36; Cat. Rijksmuseum (Amsterdam 1902) no. 217; Cat. Rijksmuseum (Amsterdam 1952) no. 160. Rijksmuseum, Amsterdam.

Van de Rijn was the commander of the fire-ship Pro Patria which destroyed the chain stretched over the Thames at Rochester.

ANONYMOUS MASTER OF THE GRIFFIN

It is impossible to judge the ability of this silversmith from a single spoon of no more than an average quality.

590. (1664) SPOON. pl. 298
Twig stem terminating in a hoof finial. Oval bowl.

Unsigned. L. 173 mm.
Marks: Griffin; Holland; Rotterdam; B (1664).

Unrecorded. Private Collection.

ANONYMOUS MASTER

Only because Rotterdam silverwork of the 17th century is very rare, we have included in this survey the not very important porringer described under no. 591. From this work it is impossible to judge the capacity of its maker.

591. (1681) PORRINGER. pl. 296
Plain circular bowl with two horizontal handles of interlaced ribbons slightly engraved with a mask and foliage.
Unsigned. H. 40 mm.; L. 226 mm.
Marks: illegible; Holland; Rotterdam; T (1681).
Unrecorded. Historical Museum, Rotterdam.

ANONYMOUS MASTER OF THE CLOVER-LEAF

Judging from the cup of the Bricklayers' guild, this master was no more than an average silversmith.

592. 1689. SMALL CUP OF THE BRICKLAYERS' GUILD OF ROTTERDAM. pl. 296
The cup is made to resemble a cask, inscribed with the names of the governors of the guild and the date 1689. Inside, an engraved representation of St. Barbara.
Unsigned. H. 75 mm.
Marks: Clover-leaf; Holland; Rotterdam; C (1689).
Cat. Museum van Oudheden (Rotterdam 1904) no. 779. Historical Museum, Rotterdam.

CORNELIS DE HAAN

Cornelis de Haan was a native of Rotterdam. He is mentioned as a silversmith for the first time in a deed of 1674. In 1686 he married Maria Verolme. He died in 1713.

Cornelis was a very competent craftsman as is demonstrated by the embossed basin and the dish described in Volume I, nos. 218 and 219.

593. (1687) CANDLESTICK. pl. 297
Plain domed foot surmounted by a projecting collar composed of alternate flutes and gadroons. Cluster column stem with wax-pan of same design as the collar.
Unsigned. H. 295 mm.
Marks: Cock; Holland; Rotterdam; A (1687).
Exh. The Hague 1952, no. 433. Old Catholic Church "The Paradise", Rotterdam.

594. (1688) SPOON. pl. 298
Stem of triangular section decorated with foliage in the lobate style, and terminating in a figure of William III, Prince of Orange, holding a baton. Oval bowl.
Unsigned. L. 173 mm.
Marks: Cock; Holland; Rotterdam; B (1688).
Frederiks: Historia 1944, no. 37. Private Collection.

THE MONOGRAMMIST LH

The monogrammist LH worked in Rotterdam in the first half of the 18th century. The bowl he made in 1741 is a very attractive object; the handles show his acute feeling for ornament.

595. (1741) PORRINGER. pl. 299

Plain circular bowl. The two cast horizontal handles are pierced and decorated with floral scrolls in the Regence style.

Signed: LH with a star beneath. H. 30 mm.; L. 192 mm.
Marks: Holland; Rotterdam; G (1741).

Unrecorded. Joseph M. Morpurgo, Amsterdam.

DOUWE EISMA

Douwe Eisma, from Leeuwarden, became a citizen of Rotterdam in 1752. In 1753 he married Magdalena van Zutphen. He died in 1796.

Eisma's works, executed in the Louis XV and Louis XVI style, are not of the highest quality.

596. (1779) FISH-SERVER. pl. 298

The open-work blade is engraved with three fishes enclosed within foliate scrolls and a shell. Tall stem decorated, above, with a cast applied rocaille.

Signed: DE with a star beneath. L. 372 mm.
Marks: Holland; Rotterdam; W (1779).

Unrecorded. Private Collection.

597. (1779) SALVER. pl. 300

The moulded, partly shaped rim of the plain square salver is enriched with applied cast ornaments of vases and baskets of fruit. Engraved in the centre, a cartouche enclosing a dedication to a certain Daniel Madry, dated 1779.

Signed: DE with a star beneath. 390 × 390 mm.
Marks: Holland; Rotterdam; W (1779).

Unrecorded. Historical Museum, Rotterdam.

598. 1792. BEAKER. pl. 301

Trumpet-shaped body standing on a spreading foot decorated with an applied beaded band. The body is engraved with the arms of Leembrugge-Haje, a dedication to the church of Axel and the date 1792.

Signed: DE with a star beneath. H. 192 mm.
Marks: Holland; Rotterdam; K (1792).

Voorl. lijst VI, p. 13. Dutch Reformed Church, Axel.

One of a pair.

HENDRIK VAN BEEST

Hendrik van Beest was born in 1680. About 1705 he married Willemyna van den Heuvel, who bore him three children between 1707 and 1712. He was buried in the Great Church of Rotterdam on Jan. 2nd, 1772.

In Volume I we described two splendidly embossed and engraved plaquettes by the artist. We reproduce here five wrought and cast pieces which prove that Van Beest was a silversmith of great competance, who must be reckoned amongst the most skilful Dutch masters of the 18th century.

599. (1707) TOBACCO-BOX. pl. 304

Plain octagonal box with mouldings on the lower edge. The cover is engraved with a representation of the murder of the Grand Pensionary Johan de Witt and his brother Cornelis in The Hague in 1672.

Signed: HVB with a vase beneath. 92 × 118 mm.
Marks: Holland; Rotterdam; W (1707).

Unrecorded. Municipal Museum, The Hague.

600. (1713) WINDMILL CUP OF THE MILLERS' GUILD OF ROTTERDAM. pl. 302

The inverted cup, which is divided into two parts by a moulded band, is engraved with a coat-of-arms, inscriptions referring to the craft and a dedication of 1722. The cylindrical stem, made to resemble a brick-wall, is attached to the cup by four scroll brackets, and terminates in four plain scrolls supporting the windmill. Three figures of millers.

Signed: HVB with a vase beneath. H. 250 mm.
Marks: Holland; Rotterdam; C (1713).

Cat. Rijksmuseum (Amsterdam 1902) no. 307. Historical Museum, Rotterdam.

601. (1722) CANDLESTICK. pl. 303

Octagonal moulded base, the short sides incurved. The vase-shaped stem is enriched with moulding and conventional leaves, and is surmounted by a matching octagonal nozzle.

Signed: HVB with a vase beneath. H. 200 mm.
Marks: Holland; Rotterdam; M (1722).

Unrecorded. Amsterdam Antique Trade 1955

602. (1742) SWEETMEAT-BASKET. pl. 304

The oval basket is made in the form of a wine-cistern. It has a vase-shaped plain body with open-work rim. The edge is decorated with applied scrolls and four ornaments of foliate scrolls and pendent husks. Two swing handles.

Signed: HVB with a vase beneath. H. 60 mm.; L. 120 mm.
Marks: Holland; Rotterdam; H (1742).

Unrecorded. Museum Boymans, Rotterdam.

603. (1757) CANDLESTICK. pl. 305
Octagonal shaped and moulded base. The vase-shaped stem is enriched with applied rosettes and Louis XIV ornament, and is surmounted by a nozzle ornamented en suite.
Signed: HVB with a vase beneath. H. 210 mm.
Marks: Holland; Rotterdam; Y (1757).
Unrecorded. Historical Museum, Rotterdam.

HENDRIK VERHEUL

Of the life of this Rotterdam silversmith no record has been found in the archives. He worked in the second half of the 18th century.

Verheul was an artist of great talent, as is testified by the tobacco-box and the sweetmeat-basket described below. These are exquisitely decorated in the Louis XV style.

604. (1770) TOBACCO-BOX. pl. 306
Octagonal curved body with widely spread fluting, standing on four scroll feet affixed to the body by foliage. The cover is decorated en suite, and is surmounted by an asymmetrical knob.
Signed: HV beneath a coronet. H. 160 mm.
Marks: Holland; Rotterdam; M (1770).
Unrecorded. Private Collection.

605. (1778) SWEETMEAT-BASKET. pl. 307
Oval basket decorated all over with open-work and engraved ornament of foliage and flowers. The edges are strengthened with applied cast branches in relief. Two foliate handles decorated in the same style as the edges. The basket is divided into two sections by an open-work panel, in the middle of which is a free-standing stalk with leaves and a flower.
Signed: HV. L. 208 mm.; H. 210 mm.
Marks: Holland; Rotterdam; V (1778).
Unrecorded. Historical Museum, Rotterdam.

RUDOLPH SONDAG

Rudolph Sondag was born in Rotterdam in 1726. He became a master of the silversmiths' guild in 1746. The following year he married Johanna van Essen. He died in 1812.

A number of Sondag's works are extant, mostly domestic objects, but some intended for religious purposes or for guilds. Of the two latter categories we reproduced five examples in Volume I (342–346). Several domestic pieces in the Louis XV and Louis XVI style, often mixed, are described in this book. His works show that Sondag was an important, but not exceptionally gifted master.

606. (1784) SWEETMEAT-BASKET. pl. 308
Oval basket decorated all over with open-work and engraved ornament of rocailles, foliage and chinoiseries. The edges are strengthened with applied cast branches in relief.

The handles are composed of two intertwined stems. Four leaves, bent down from the lower edge, form the feet.

Unsigned. H. 66 mm.; L. 190 mm.
Marks: Sun; Holland; Rotterdam; B (1784).
Unrecorded. Historical Museum, Rotterdam.

607. (1773) TUREEN. pl. 308
Oval, standing on four scroll feet, terminating above in floral ornament. The shaped body is decorated with applied garlands of foliage, from which two blank cartouches are suspended. Two foliate scroll handles. Domed cover surmounted by a knob composed of vegetables. Stand decorated with garlands and rocailles.

Unsigned. H. 190 mm.; L. 315 mm.
Marks: Sun; Holland; Rotterdam; P (1773).
Unrecorded. Coll. Völcker van Soelen, Zoelen.

608. (1773) BREAD-BASKET. pl. 309
Oval basket decorated all over with open-work and engraved ornament of Louis XV scrolls, foliage, flowers and vases. The edges are strengthened with applied cast Louis XV foliate scrolls, foliage, flowers and fruit. Two foliate handles decorated en suite.

Unsigned. H. 132 mm.; L. 400 mm.
Marks: Sun; Holland; Rotterdam; P (1773).
Unrecorded. Historical Museum, Rotterdam.

609. (1762) CANDELABRUM. pl. 310
Circular shaped base enriched with rocailles and floral ornament, rococo baluster stem, nozzle and wax-pan, decorated en suite. In the nozzle can be inserted a loose member to which are attached three branches embellished with floral ornament. They are surmounted by foliate wax-pans and nozzles.

Unsigned. H. 420 mm.
Marks: Sun; Holland; Rotterdam; D (1762).
Unrecorded. Historical Museum, Rotterdam.

610. (1786) BREAD-BASKET. pl. 309
Oval, standing on four feet enriched with rosettes, forming the base of tapering pilasters surmounted by rams' heads. The side is decorated with three bands of pierced interlacing straps enclosing pendent husks, vases and rosettes. Above, a shaped border of foliage. Two foliate handles.

Unsigned. H. 102 mm.; L. 300 mm.
Marks: Sun; Holland; Rotterdam; D (1786).
Exh. The Hague 1952, no. 441. Private Collection.

JACOB SANDERS

Nothing is known about the life of this master, who must have worked in Rotterdam in the second half of the 18th century, as appears from the sweetmeat-basket described below. It is carefully executed in the Louis XV style.

611. (1776) SWEETMEAT-BASKET. pl. 299
Oval basket decorated all over with open-work and engraved ornament of foliage and flowers. The edges are strengthened with applied cast foliage in relief. Two handles decorated en suite.

Signed: IS with a star below. H. 70 mm.; L. 175 mm.
Marks: Holland; Rotterdam; S (1776).

Unrecorded. Historical Museum, Rotterdam.

ANTONIE HUYS

Antonie Huys was born in Rotterdam in 1719. He married Susanna Blom in 1746, and died in 1786.

His salver of 1780 is of an average quality.

612. (1780) SALVER. pl. 311
Plain square salver with shaped edge enriched with applied cast scrollwork, four ornaments of foliate scrolls and flowers, and four rococo shells. Engraved in the centre, a laurel-wreath surmounted by a trophy of arms enclosing a dedication to Engelbertus Lucas who, in 1781, saved the crew of a ship during a storm. Four shaped feet.

Signed: AH. 318 × 318 mm.
Marks: Holland; Rotterdam; X (1780).

Unrecorded. Amsterdam Antique Trade 1954.

ANONYMOUS MASTER

The silversmith who made the brazier of the surgeons' guild of Rotterdam was an able craftsman. Form as well as ornament are well designed and carefully executed.

613. (1774) BRAZIER OF THE SURGEONS' GUILD OF ROTTERDAM. pl. 312
Writhen body standing on four volute feet. The edge of the pierced upper part is decorated with applied cast asymmetrical scrollwork in the Louis XV style. On the lower part of the body are engraved the names of the governors of the guild and the date 1778.

Unsigned. H. 82 mm.; Diam 170 mm.

Marks: illegible; Holland; Rotterdam; Q (1774).

Unrecorded. Historical Museum, Rotterdam.

ANONYMOUS MASTER

We regret that the maker's mark of the tea-caddy described under no. 614 is illegible. Form and execution are so excellent, that he must have been an artist gifted with a fine taste and sense for ornament.

614. (1778) TEA-CADDY. pl. 312
Vase-shaped, decorated with fluting and horizontal moulding. Matching cover terminating in a moulded knob.
Unsigned. H. 145 mm.
Marks: illegible; Holland; Rotterdam; V (1778).
Unrecorded. Historical Museum, Rotterdam.

ANONYMOUS MEDALLISTS

Several Rotterdam silversmiths engraved medals.

A. In 1707 and 1722 respectively the *Master of the Bird* made two charming medals of good quality (nos. 615 and 166).

B. The *Master of the Leaf*, a skilful engraver and excellent calligrapher, made two medals dated 1708 and 1724 (nos. 617 and 618).

C. An *anonymous master* produced the fine wedding medal of Mr. Gevers Deynoot, a sheriff of Schieland, in 1755 (no. 619).

615. 1707. SILVER WEDDING MEDAL OF H. ASSCHENBERGH AND G. VAN SUUREN. pl. 313
Obverse. Two clasped hands emerging from clouds, put through the twisted stems of two palm-trees. On the ground, five fruits. Above, sun and moon, and the inscription: Wandelt int light. The whole enclosed within a laurel-wreath with, above, a rosette. In exergue: Door liefd gestrengelt Draag ick vrugten.
Reverse. Within a laurel-wreath, the following inscription: Ter Gedaghtenis der 25 jarige eght verknogtingh van Harmanus Asschenbergh met Geesie van Suuren den 26 julij 1682 en nu den 26 julij 1707.
Unsigned. 57 mm.
Unrecorded. Coll. A. O. van Kerkwijk, Doorn.

616. 1722. SILVER WEDDING MEDAL OF G. J. VAN DER WALLEN AND J. C. DE BRICQUENY. pl. 313
Obverse. Two clasped hands emerging from clouds, holding a heart from which a flower rises. Above, the Holy Ghost; below, two crossed roses. Inscribed: 1722 Den 6 Junij. The whole enclosed within a laurel-wreath.
Reverse. Between two crossed palm-branches and two crossed tulips, the following poem: Dees dagh het Silvre feest Getuigt ons Liefde en Trouw. O Godt, Stuert onse Geest Dat me u in waarde houw. Legend: Ter gedagtenis der 25 jarige Trouw van Gerard van der Wallen en Johanna Catarina de Bricqueny. Above, a rosette.
Unsigned. 72 mm.
Marks: Bird; Rotterdam; M (1722).
Cat. Royal Cabinet of Coins (The Hague 1906) no. 2420. Royal Cabinet of Coins, The Hague.

617. 1708. SILVER WEDDING MEDAL OF S. OOMS AND G. BLOK. pl. 313
Obverse. Coat-of-arms surrounded by two crossed branches. Above: Na de Uur van de

Trouw; below: volgt de Uur van de Doot. Legend: Sijmon Ooms Geboren den 20 Octob 1634. Geertje Blok Geboren den 26 feb 1630 en Getrout 7 Maert 1683.
Reverse. A dedication.

Unsigned. 70 mm.
Marks: Leaf; Holland; Rotterdam; X (1708).
Dirks Rep. II, 2876. Coll. A. O. van Kerkwijk, Doorn.

618. 1724. SILVER WEDDING MEDAL OF J. DE CLERCQ AND J. VERMEULEN. pl. 313
Obverse. Upon an altar, which is decorated with a skull, cross-bones and an hour-glass, two flaming hearts. Above, two clasped hands emerging from clouds. On the left of the altar: Na de Uer Van de Trouw; on the right; Volgt de Uer van de doot. Legend: Johan de Clercq, geboren den 7 juni 1674 en Johanna Vermeulen geboren den 6 September 1665. In the exergue: en getrout den 5 Mey 1699.
Reverse. A dedication.

Unsigned. 73 mm.
Unrecorded. Coll. A. O. van Kerkwijk, Doorn.

619. (1775) WEDDING MEDAL OF MR. A. GEVERS DEYNOOT, SHERIFF OF SCHIELAND, AND ANNA LOHMAN. pl. 313
Obverse. Coat-of-arms.
Reverse. Coat-of-arms.

Unsigned. 28 mm.
Unrecorded. Coll. Beelaerts van Blokland, The Hague.

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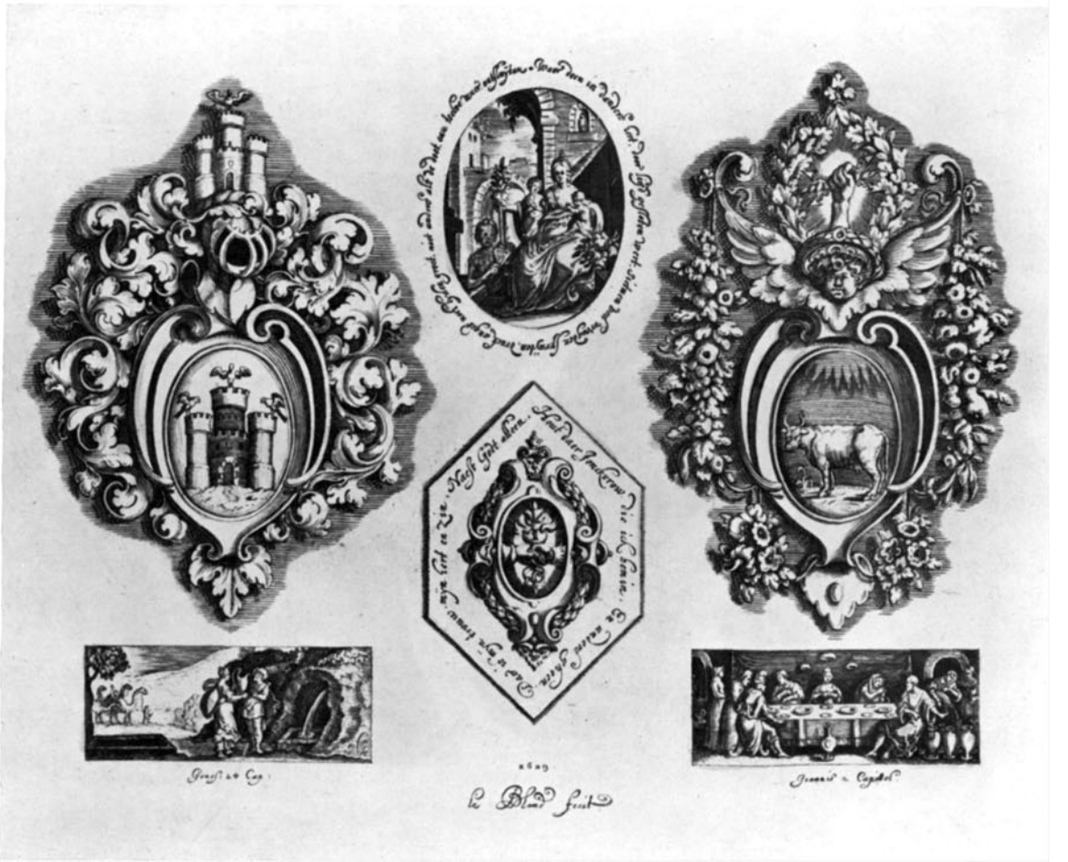
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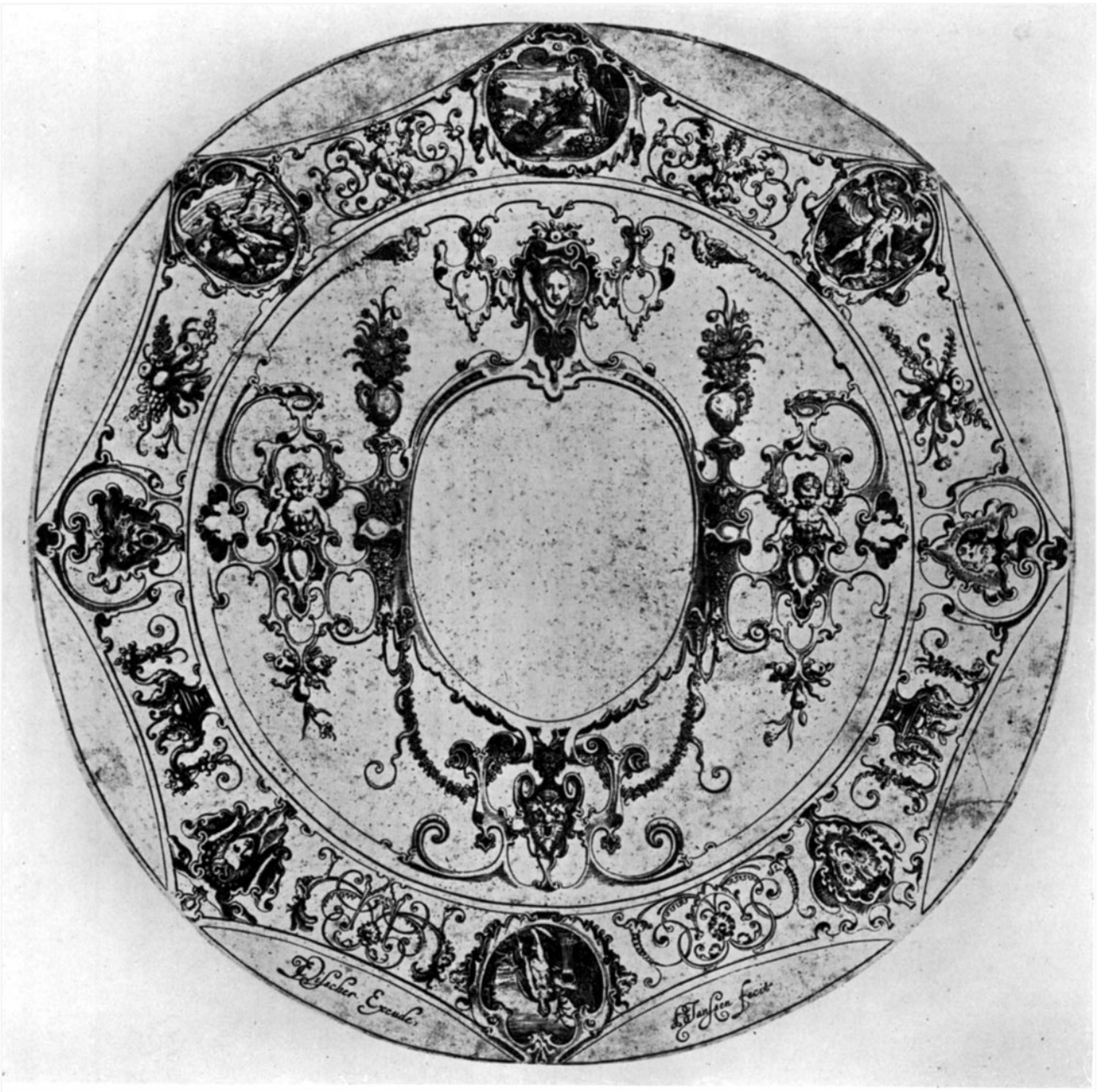
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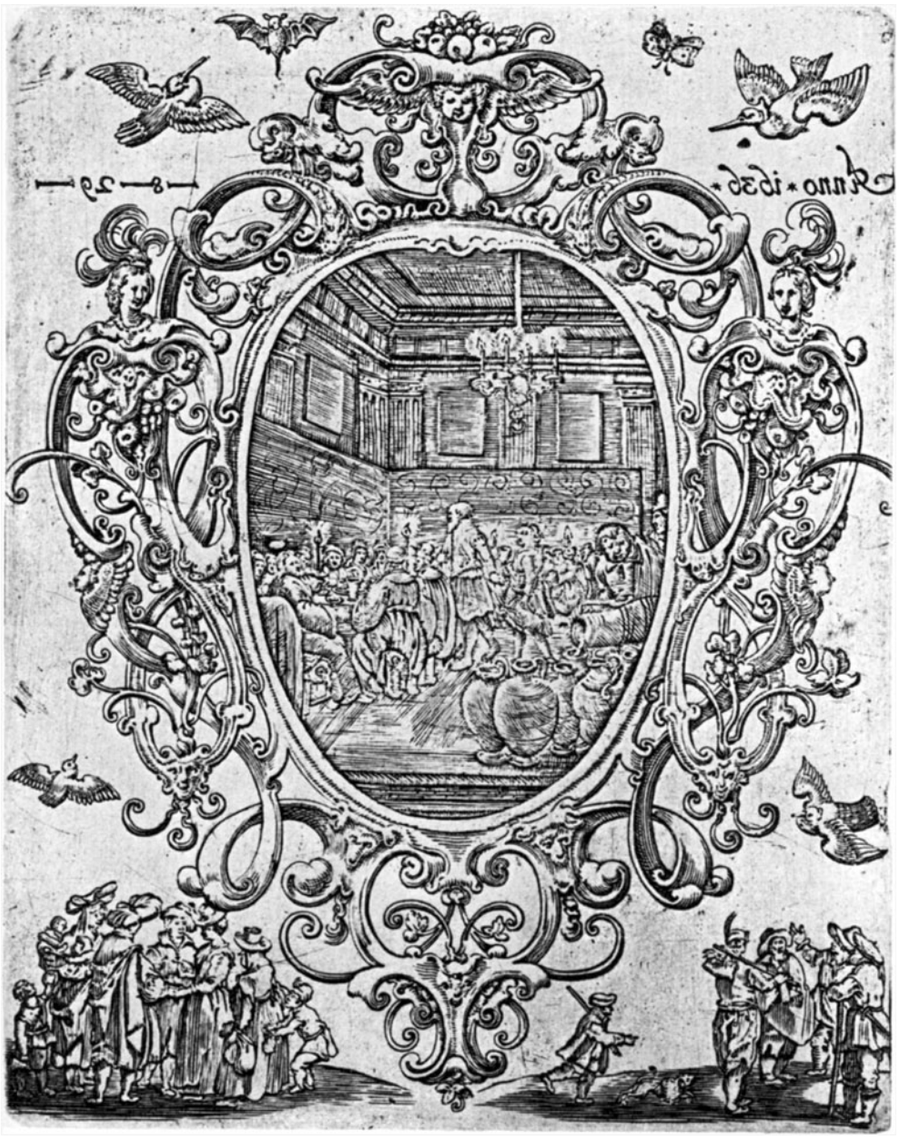
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C



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NASSAV
ANNO 1577

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1


CORNELIVS · PETRI · D · BEAVMONT · ÆTATIS · SVÆ · 53 · ANNO · 1577

4


BARTOLDVS GVILHELM VANDEN HVEVEL ÆTATIS SVÆ 39 ANNO 1577

2


DIERICK WTTEN BROVCK IANS ZOON ÆTATIS SVÆ 51 ANNO 1577

3


DOCTOR FRANCOIS MAELSON
Dus heeft men MAELSONS Beelt in zilver uitgesneden,
Enkhuizens Cicero, de mondt van seven Steden,
Den wijzen Raat van Staat, den deftigen Gesant
Aen 't Brits en Deense hof, dat taalgeleert verstandt.
Doch wie zijn geest in Print of woorden wou bepaelen.
Moet zelfs een MAELSON zijn die ook de zonkon malen.

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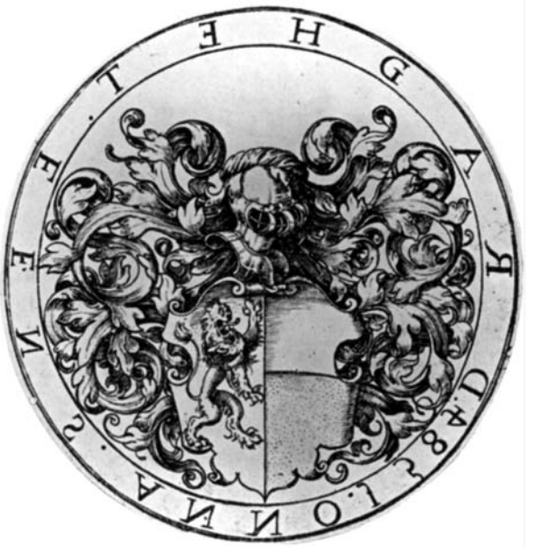


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IOANNES KELLENBERCH. ÆTA. SVÆ. XXX. A°. 1584


DAGHET. LEEVW

17


ADRIAEN VAN WESTCAPPELLE. ÆTAT. LVIII. A°. 1584

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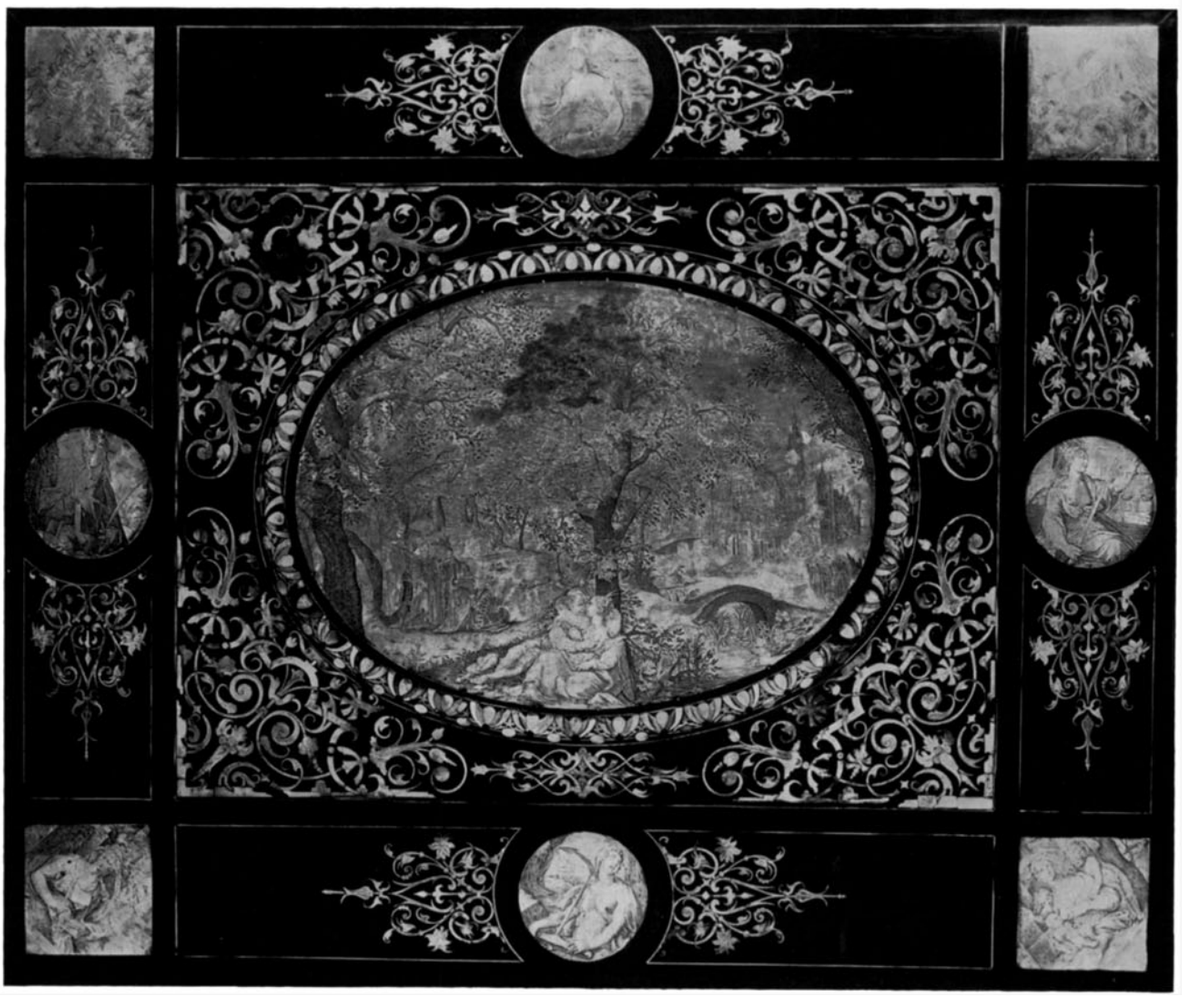
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APERITE MIHI PORTAS IVSTICIAE
FRANCISCVS CRANEVELDIVS

98


PAX BELLO PARATA SIT NOBIS FELIX ET FAUSTA. TUNC OMNIS TURBA HOSTIUM ERIT EXTERMINATA


IURAMENTA NOSTRA VOLENTE DEO VALEBUNT : SI NOS INTER NOS SEMPER SINE LITE SUMUS

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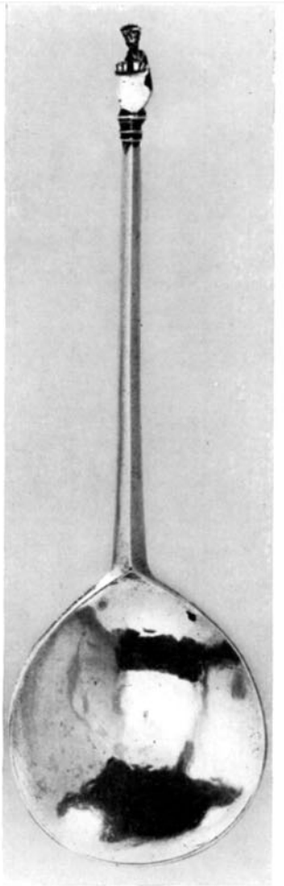
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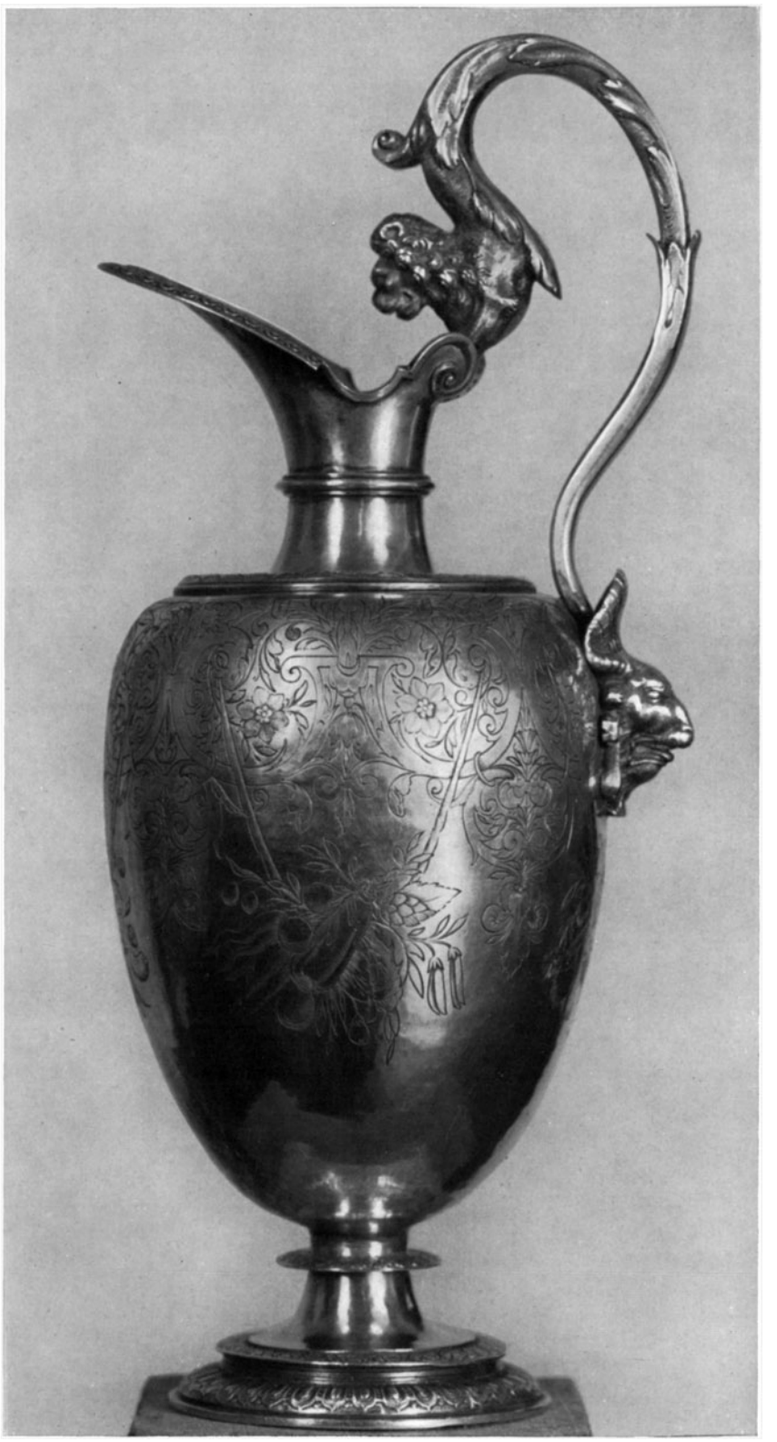
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118b



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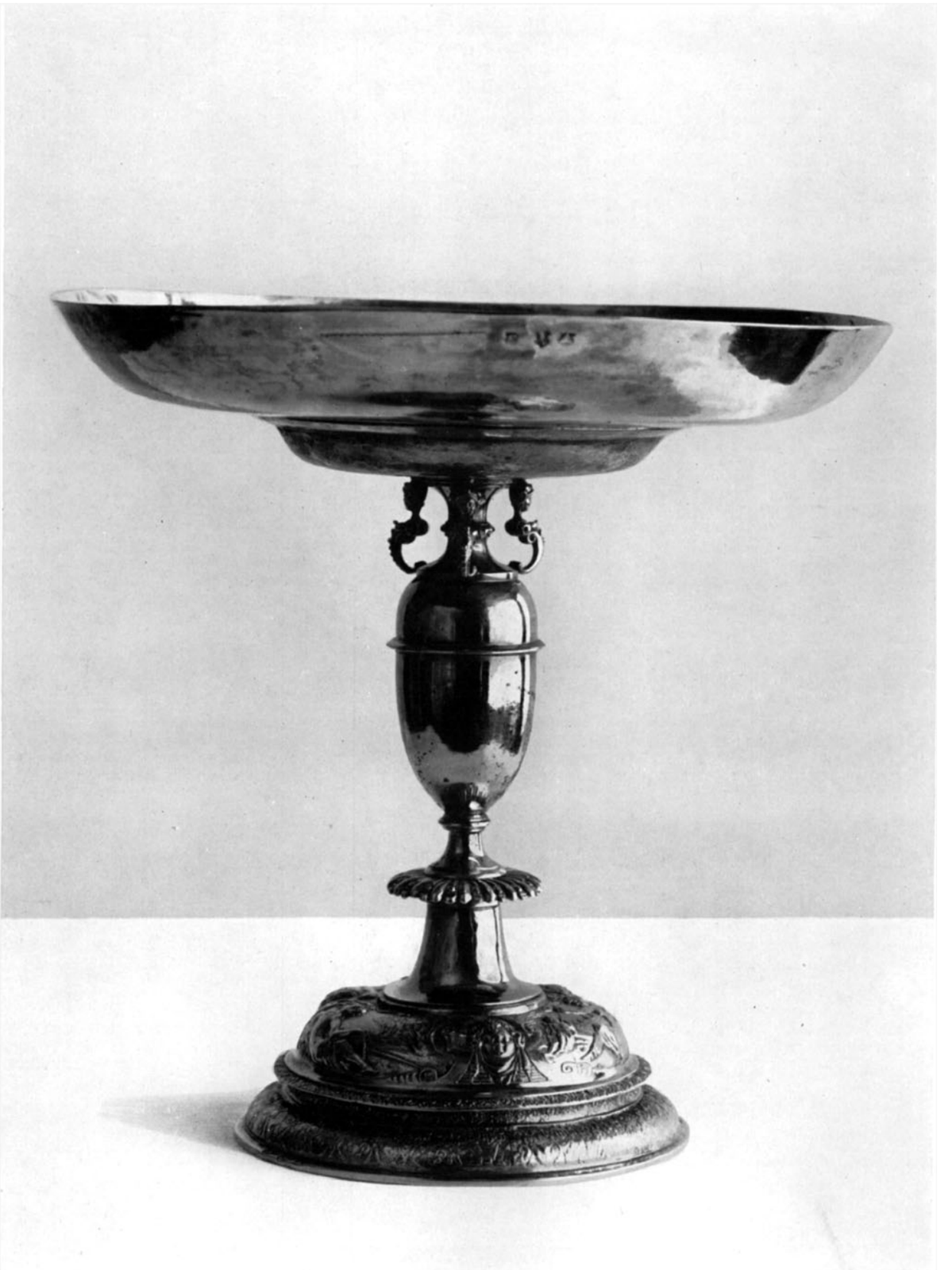
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122


ÆTERNAM NOBIS PEPERISTI CHRISTE SALVTEM
ERIPIENS STYGIO COTIA REDEMTA IVGO

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121 Inside of the bowl.



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138A



138B



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140A



140B



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141a



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142a



143A



143B



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145a



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Heijnderick Janssen
Barn Hout



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LIEFDE EN VREDE IROV MEDE IS HIER VENSCHEN WAT GODT TE SAMEN VOEGHT EN SCHEYDE GEEN MENSEN


O SCHOON IONCK VROV ONT FANGT TVN VEYGERT DVS NIET GHE SYT MIN SIN MAEST GODT ALLEENICK V BEMIN

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171. Inside of the bowl



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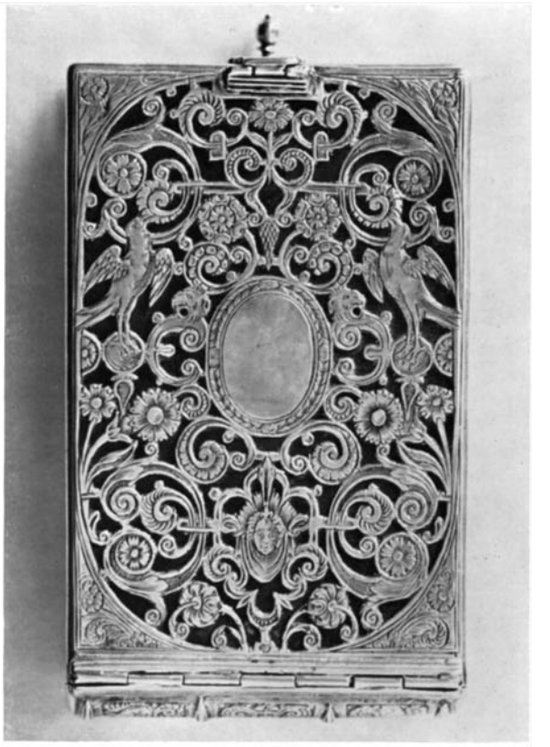




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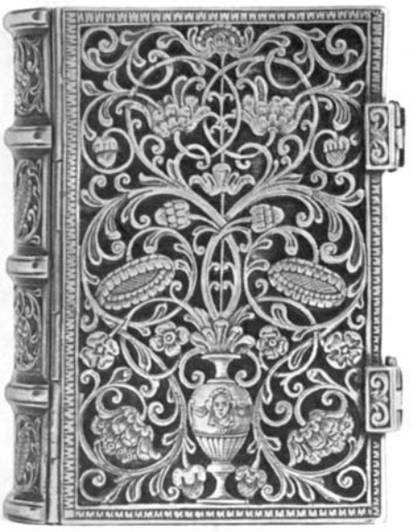


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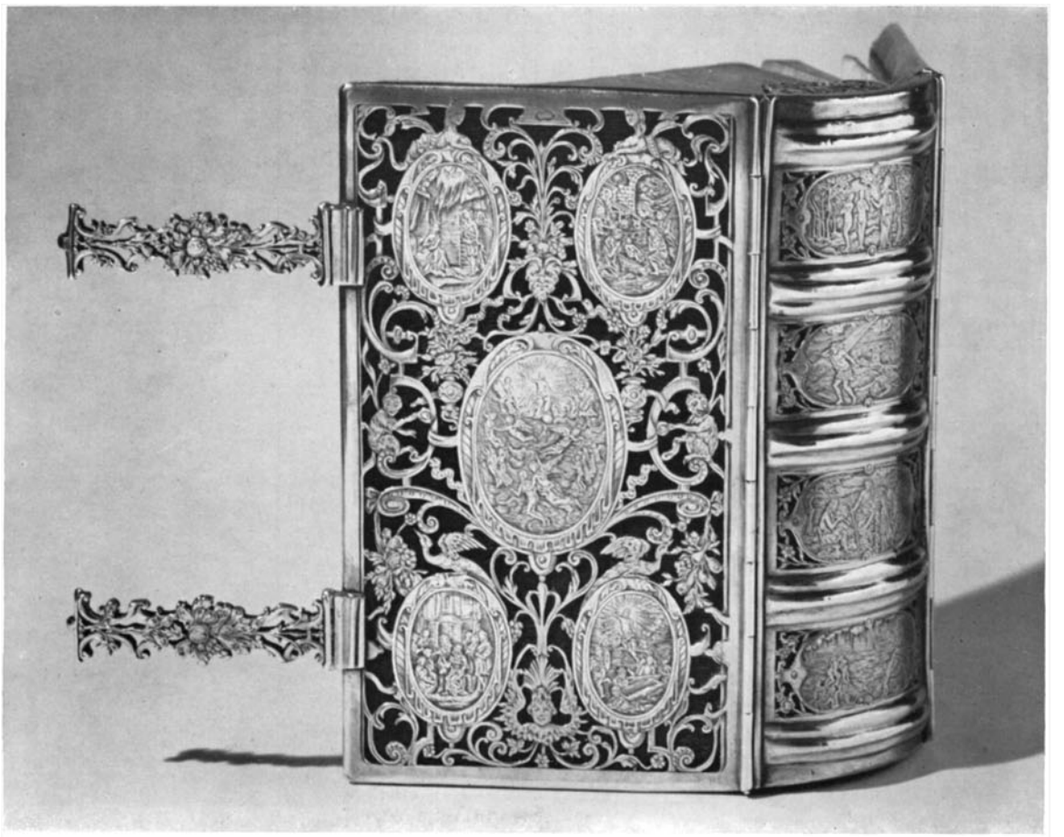
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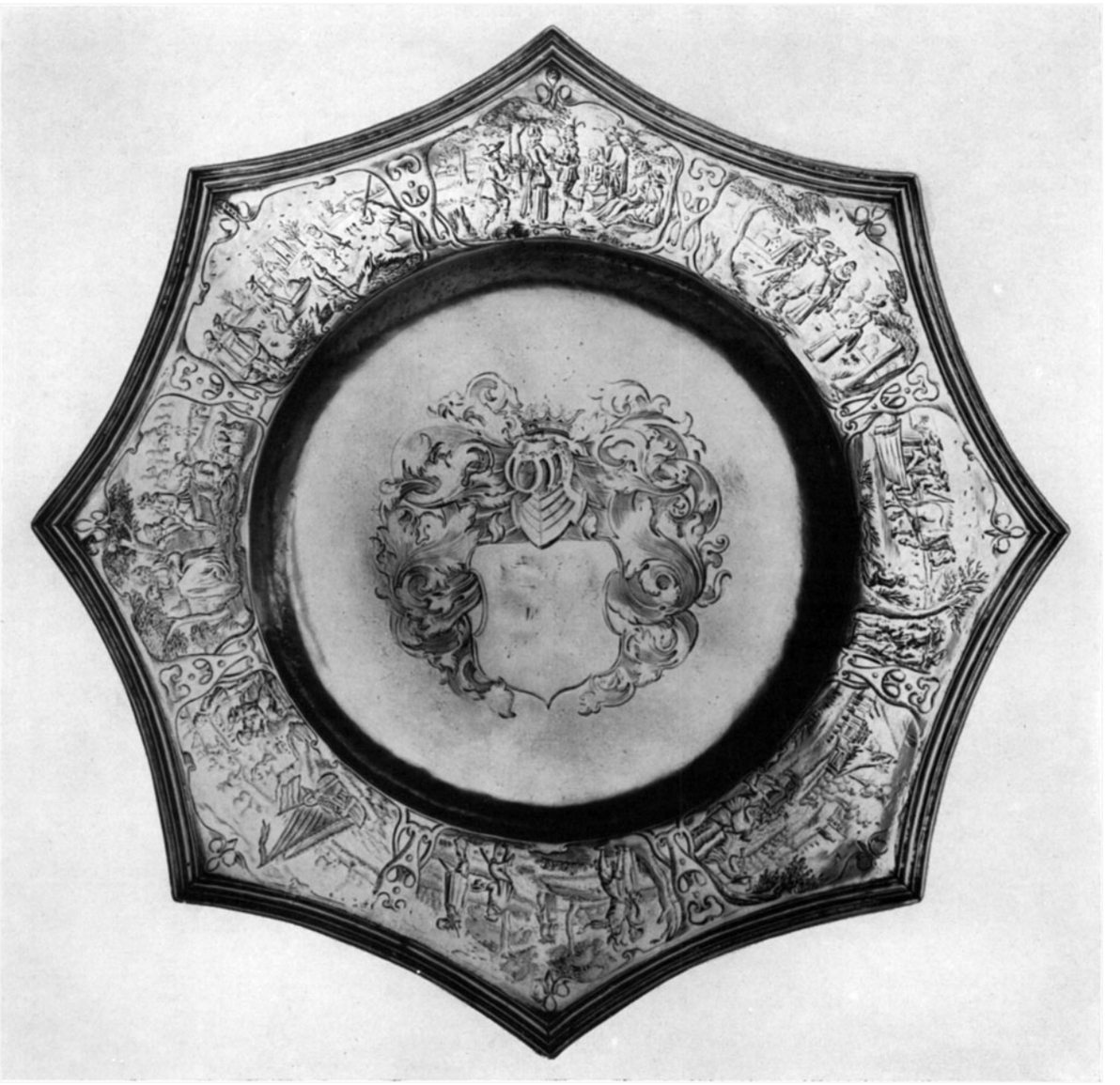
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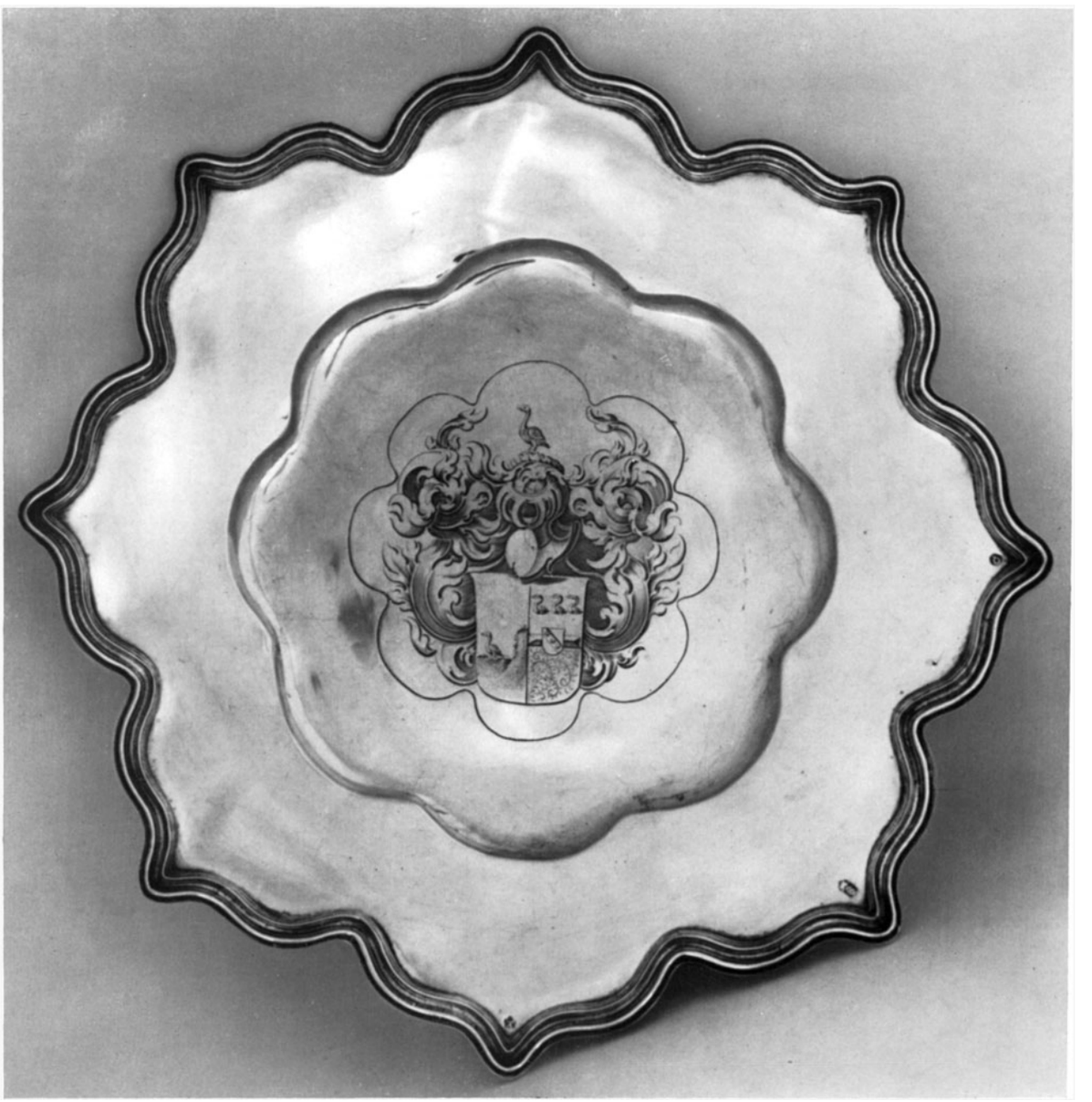




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213a


Compagny
Gouverneur
Oost Indien


Out Vrede Jaer. Belant Deer Groot Hollandt van Oost Indien Met Zijne Vaderlant int Zeve

214


Dorete Kols vereert dese Penning aen Mr Mattews Leendertsz van de Briedgedoreenden


Godt heeft-
om bewaert.
30 July belegert
4 Aug verlaten.
1670.
Loevestyn
Oer Vrachtigt
van Hollandt.
Nu Ryst Dien PRINS Dertigh
voor Rampenaboden.

215


Wilhelmus by der Graetien Godts Prince van Oranien Grave van Nassou
Oranien
Sprugt
1670. July 29


Godt en Nassou en 't Vaderlant
Voor Der Godt Voe
Strijt altijt voor de Waerheijt.

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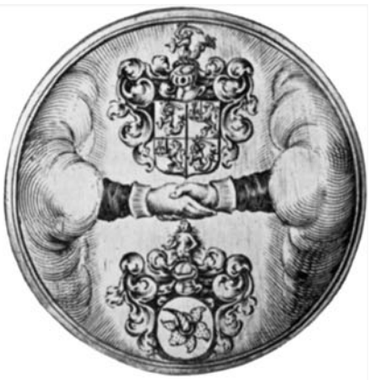
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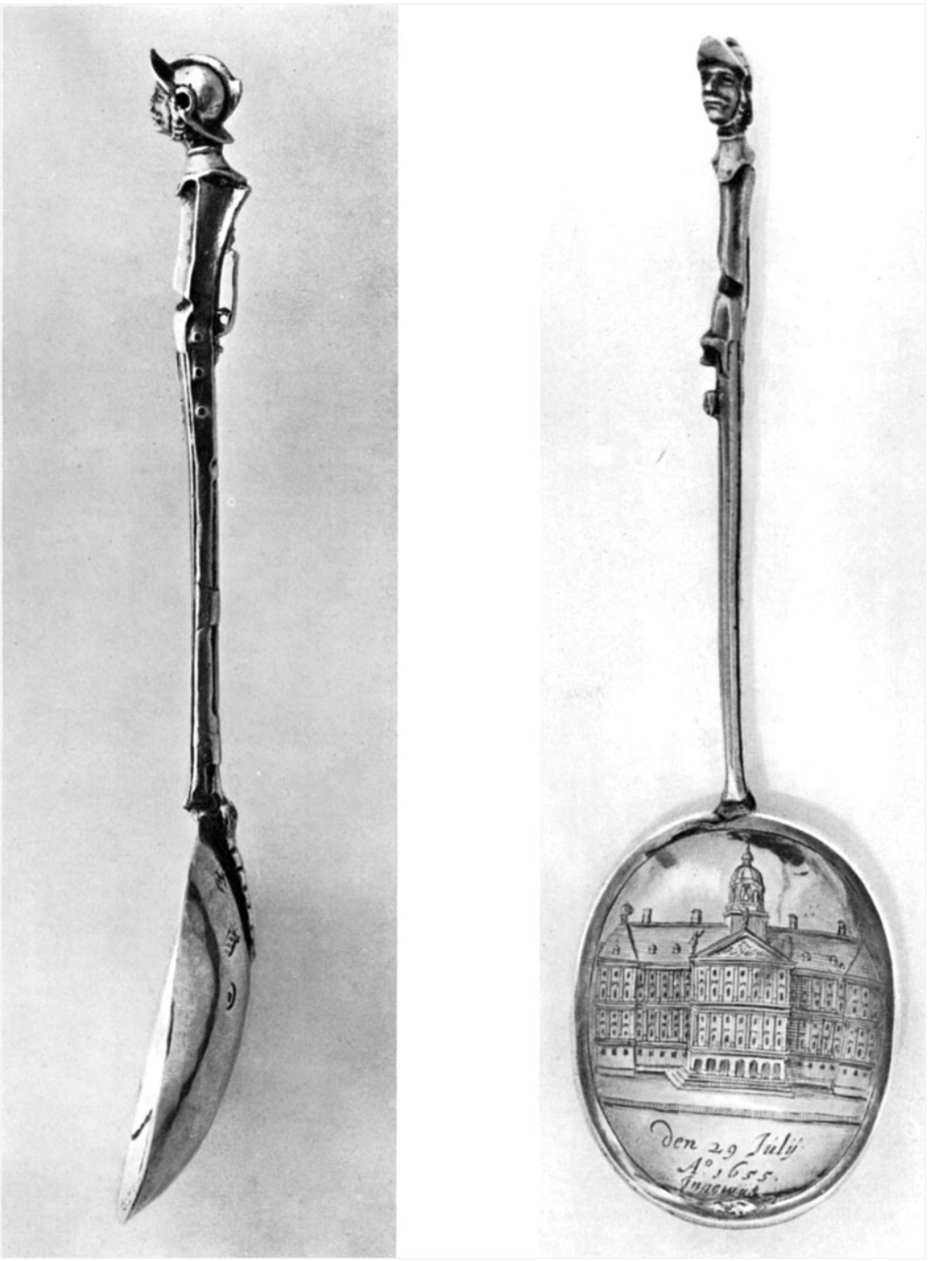
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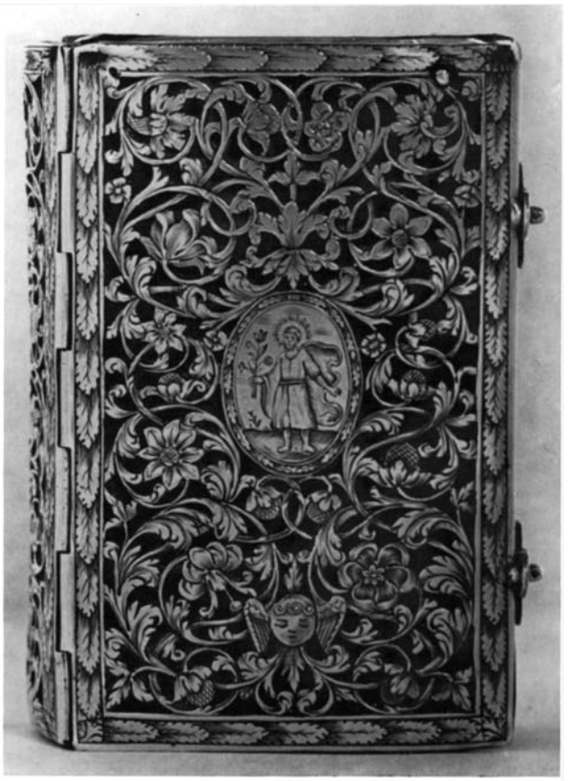
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244


Gedaghtenis van 't Ramp gevaar. Van Louren. Jas. 25 Jan. 1725
Dan. Hu. en. Schilmaar. Leeuwe. Haren.
van twemaal Honderd Minsten Zielen —.


Thuys. Voor. Wilk. gelpus. Jas. Hu. met. 3 Schepen. Met. een. de Capp. en. Schip maar. Vonden. Helenes. bay. berge. de. Goude. Buys.
Jans. Straat.

246




Cornelia Six
obiit den 21 May 1681

247


Sara Hendrixe Isaac Rym
boek Cuyl den 13 April
Out 60 Juren en 36 Maend:



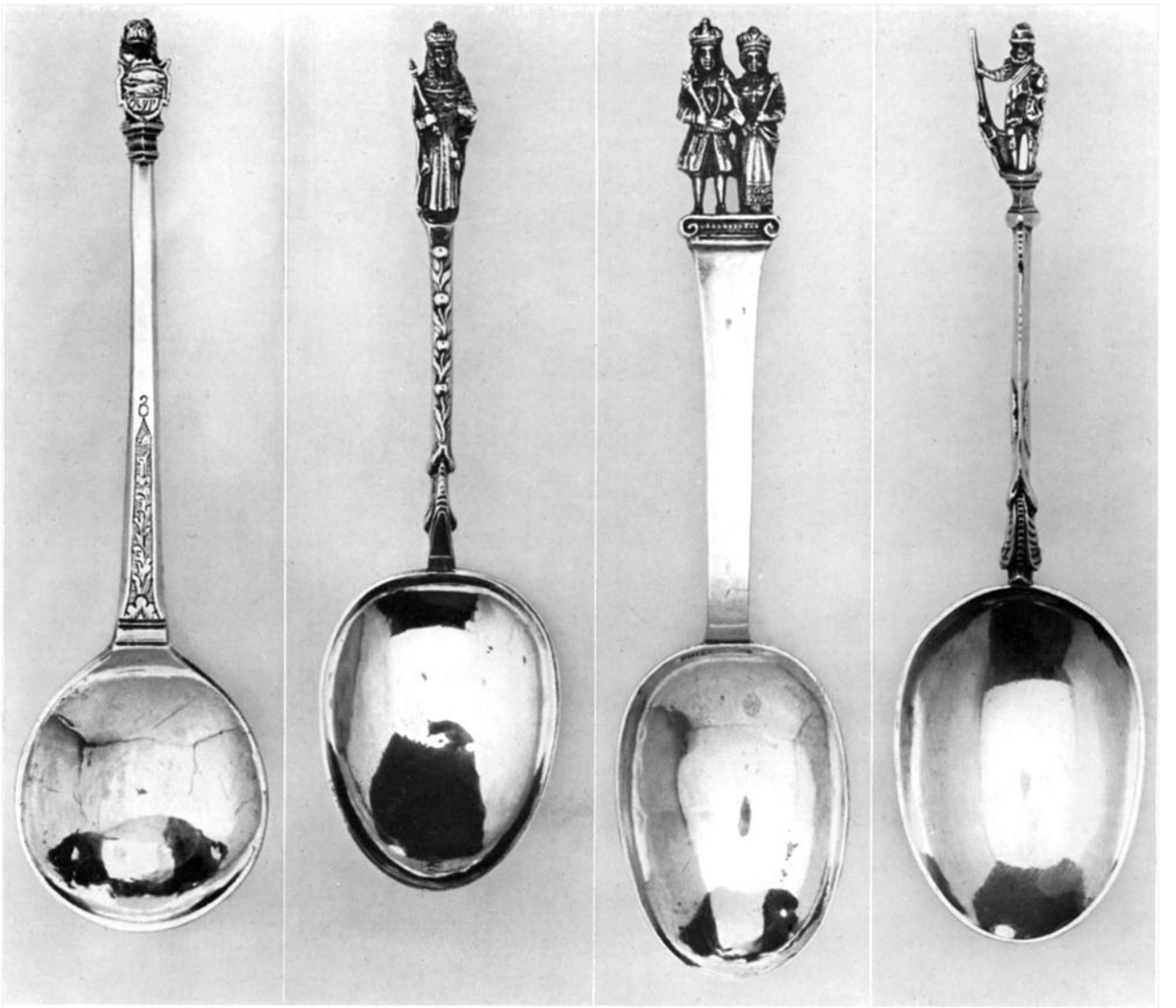
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251 252 253 276



254


T Stof van Heer Willem keert in dese Kerk
Wiens Lijster tot Ballieuw en Dyk-vogt
Sijn Geest vloey Hemelwaarts. Dees Gift
So Lang Gods volk alhier verkondigt



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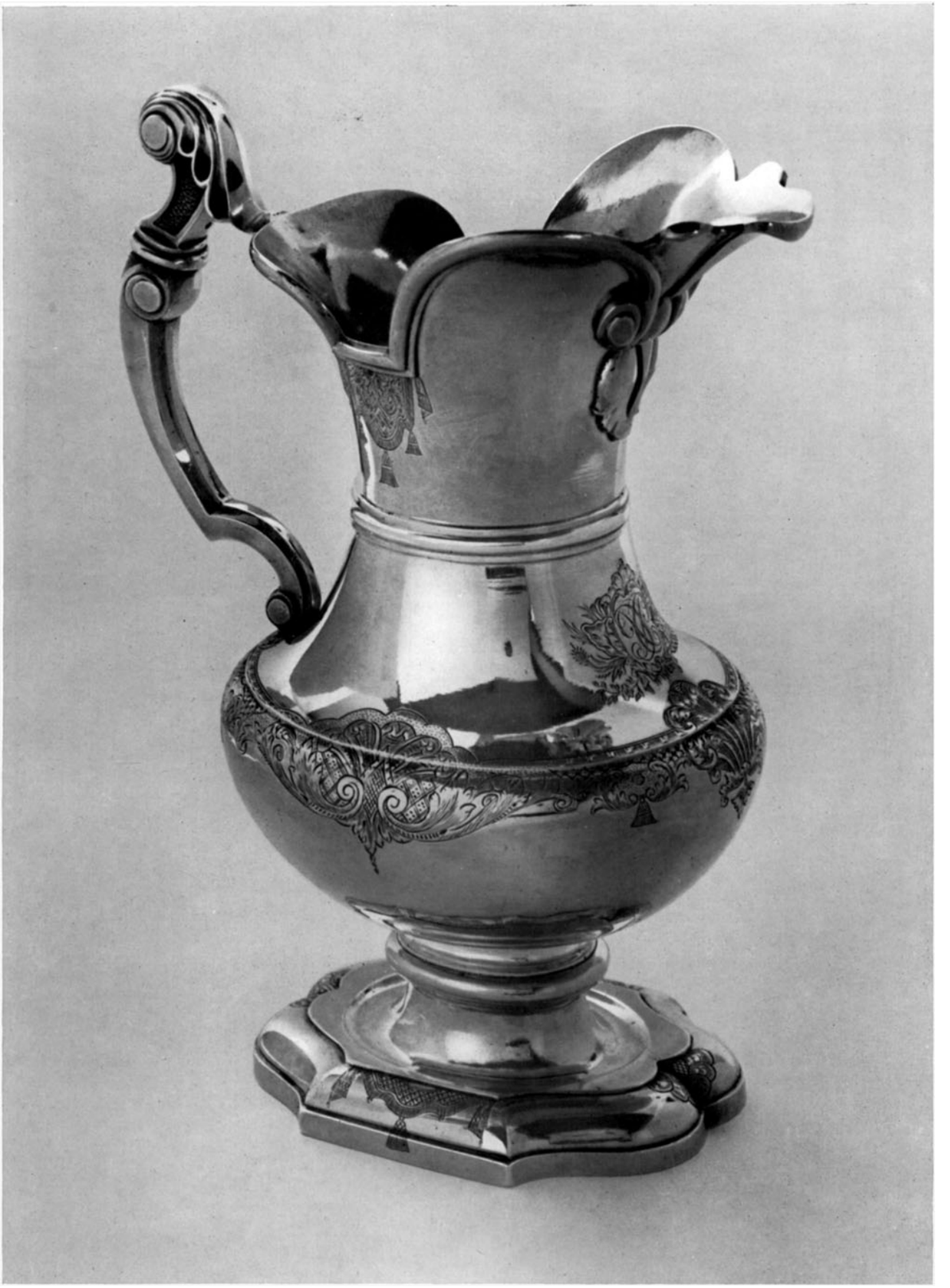
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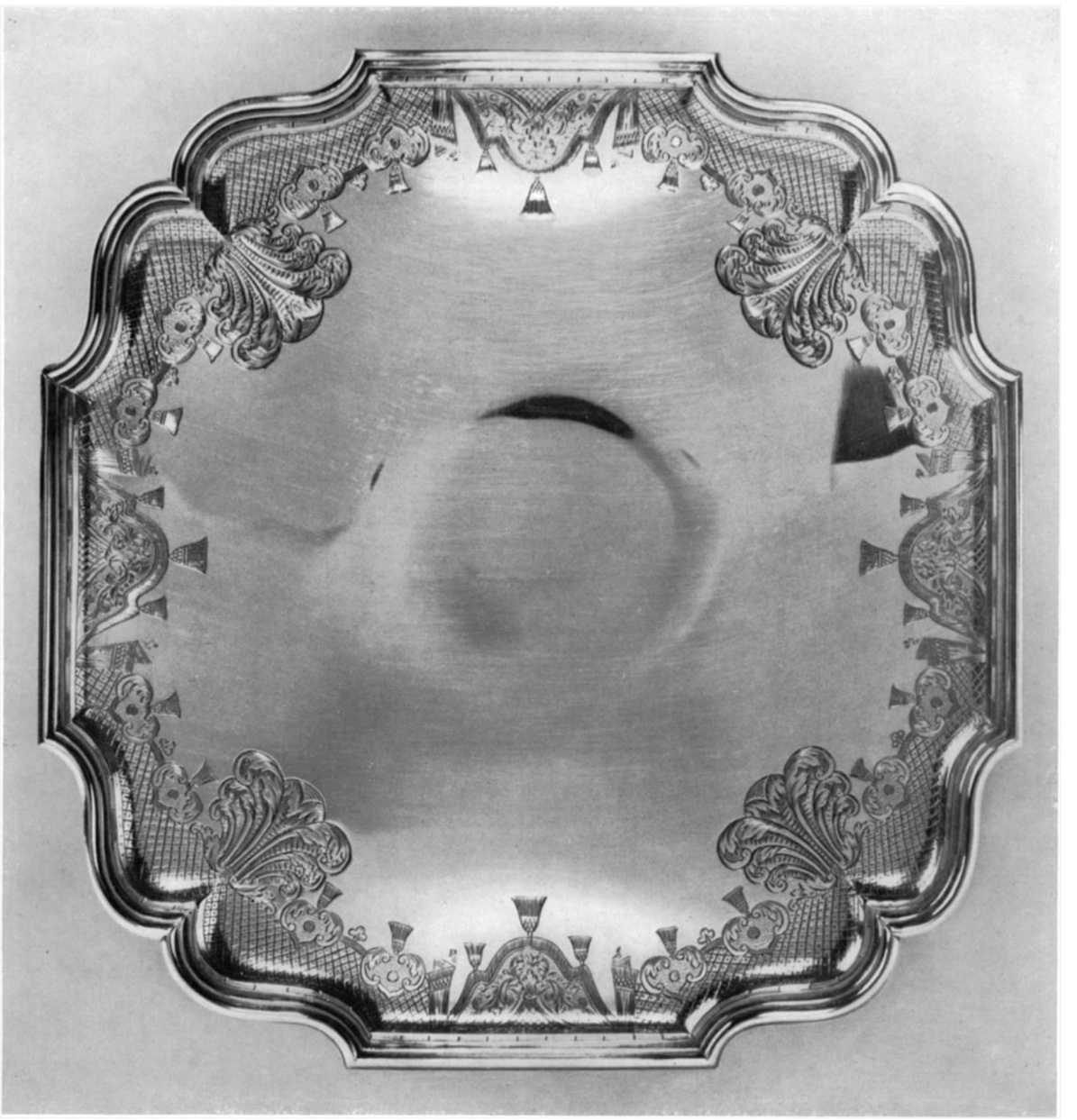
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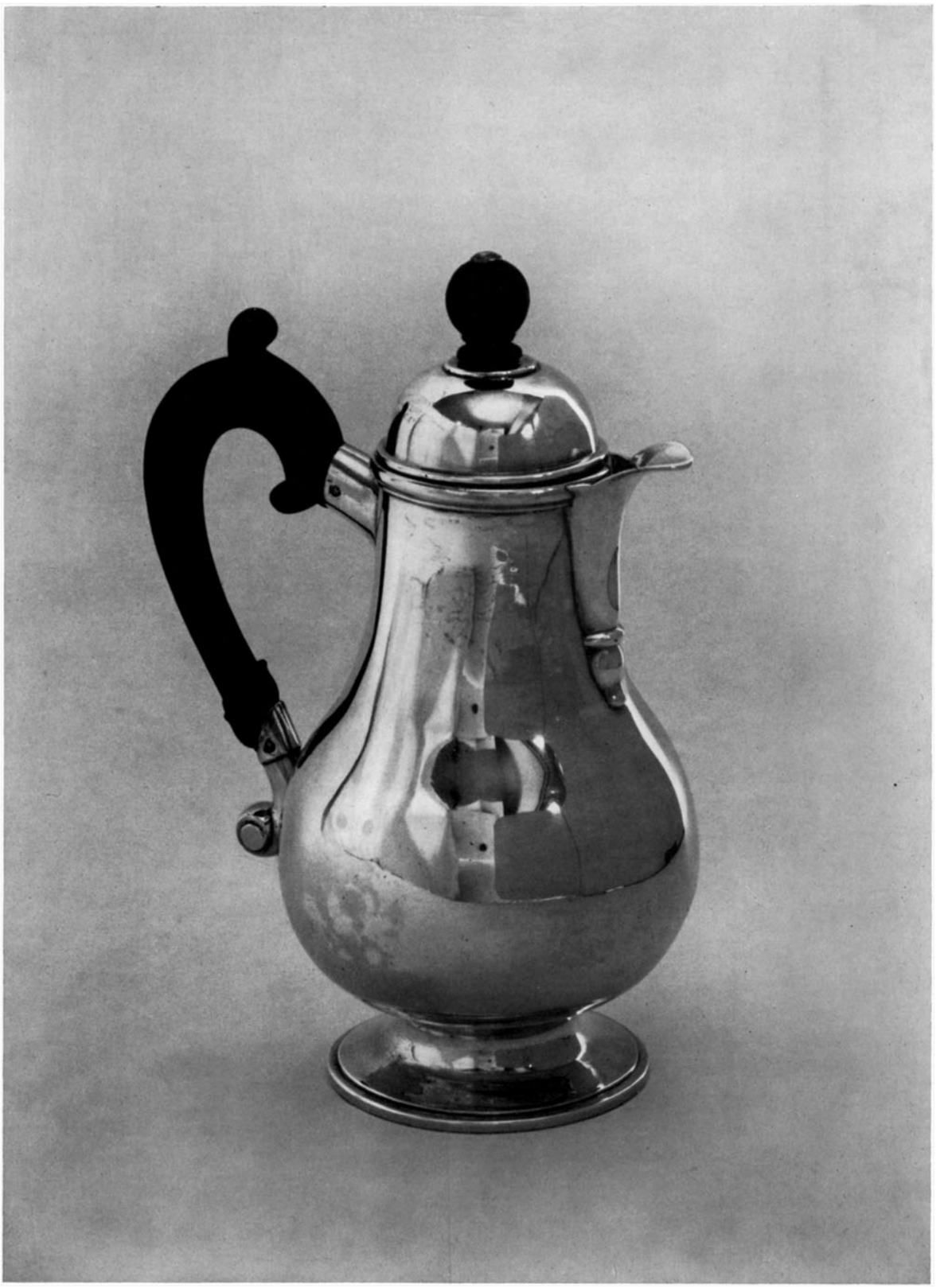
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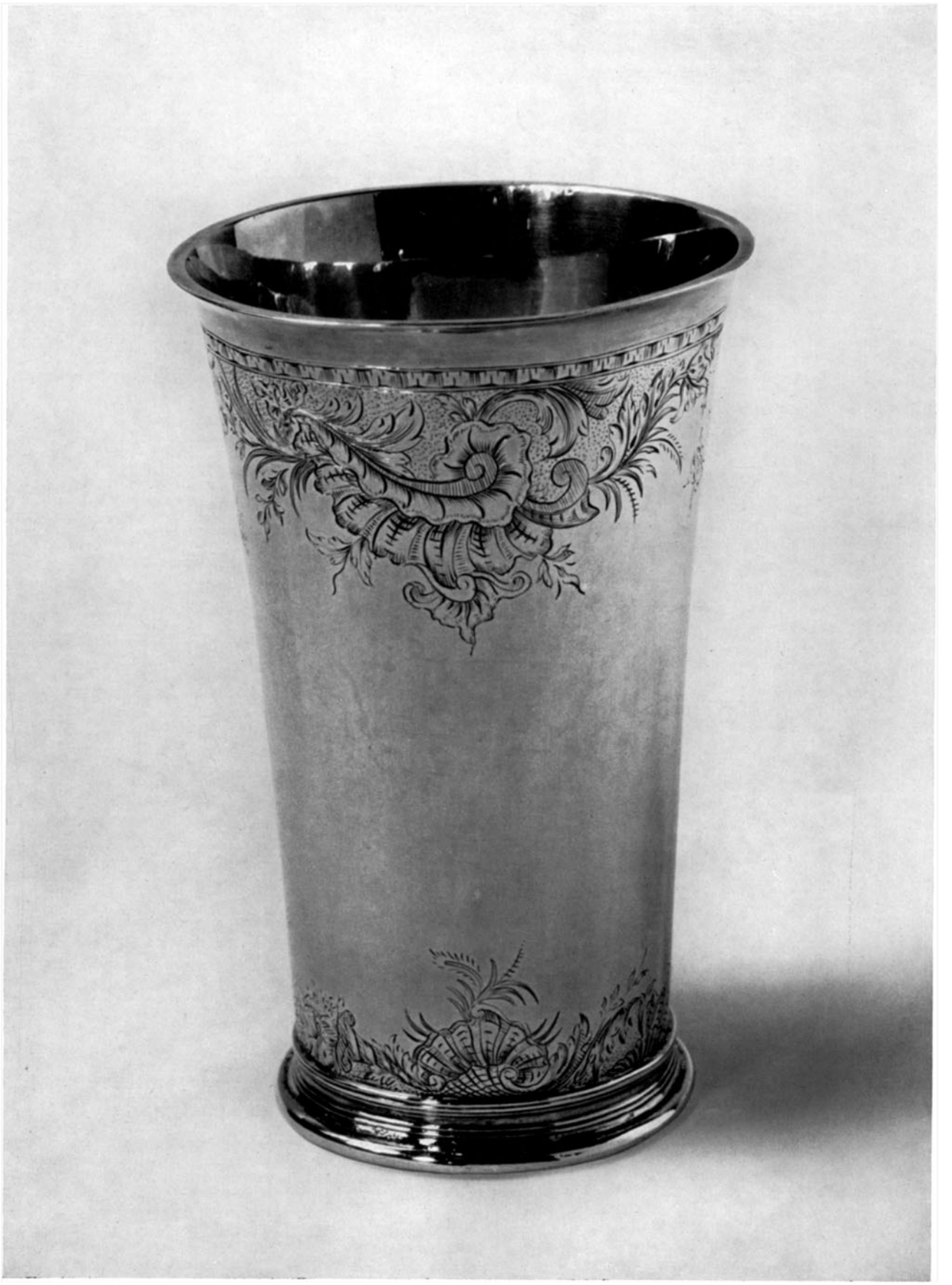
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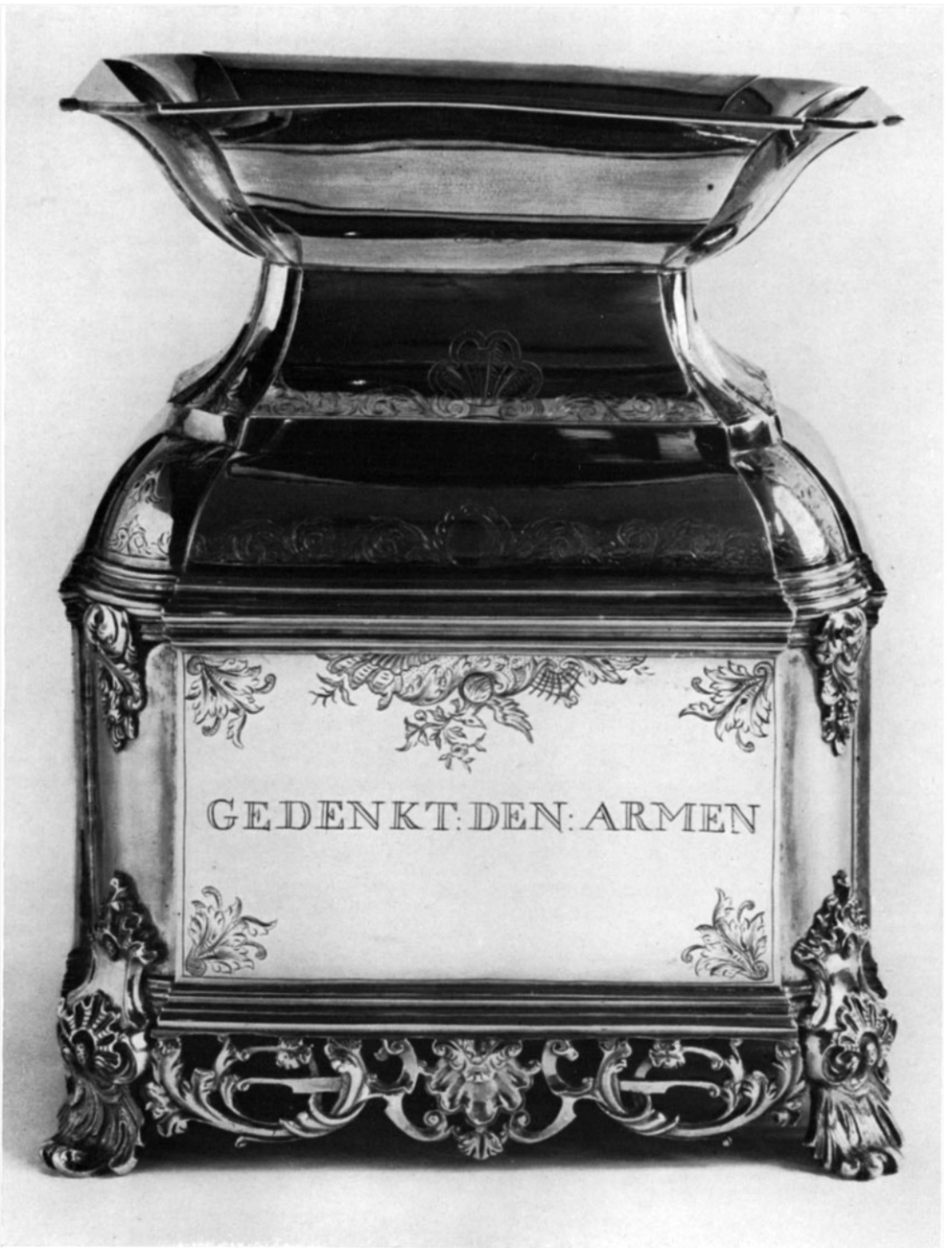
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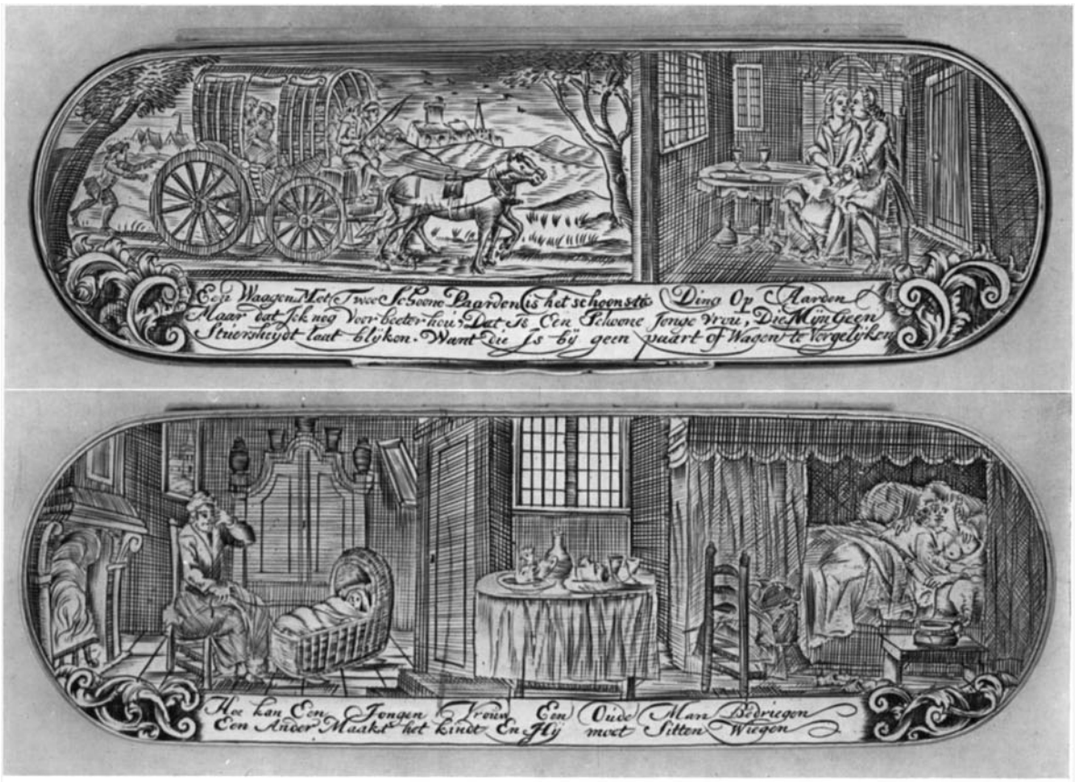
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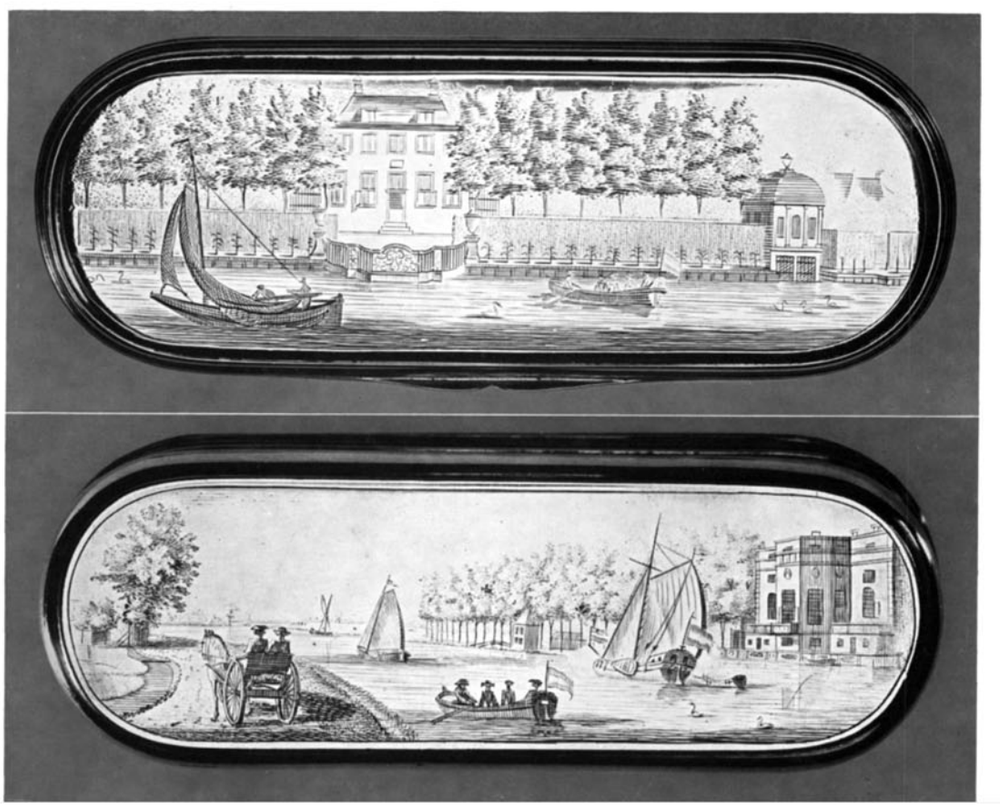




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Een Waagen Met Twee Schoone Paarden is het schoonste Ding Op Aarden
Maar dat Ick nog Veer beeter hou; Dat Is Een Schoone Jonge Vrou, Die Mijn Geen
Stuershuydt laat blyken. Want Die Is by geen paart of Wagen te Vergelyken
Hoe kan Een Jongen Vrouw Een Oude Man Bedriegen
Een Ander Maakt het Kindt En Hy moet Sitten Wiegen

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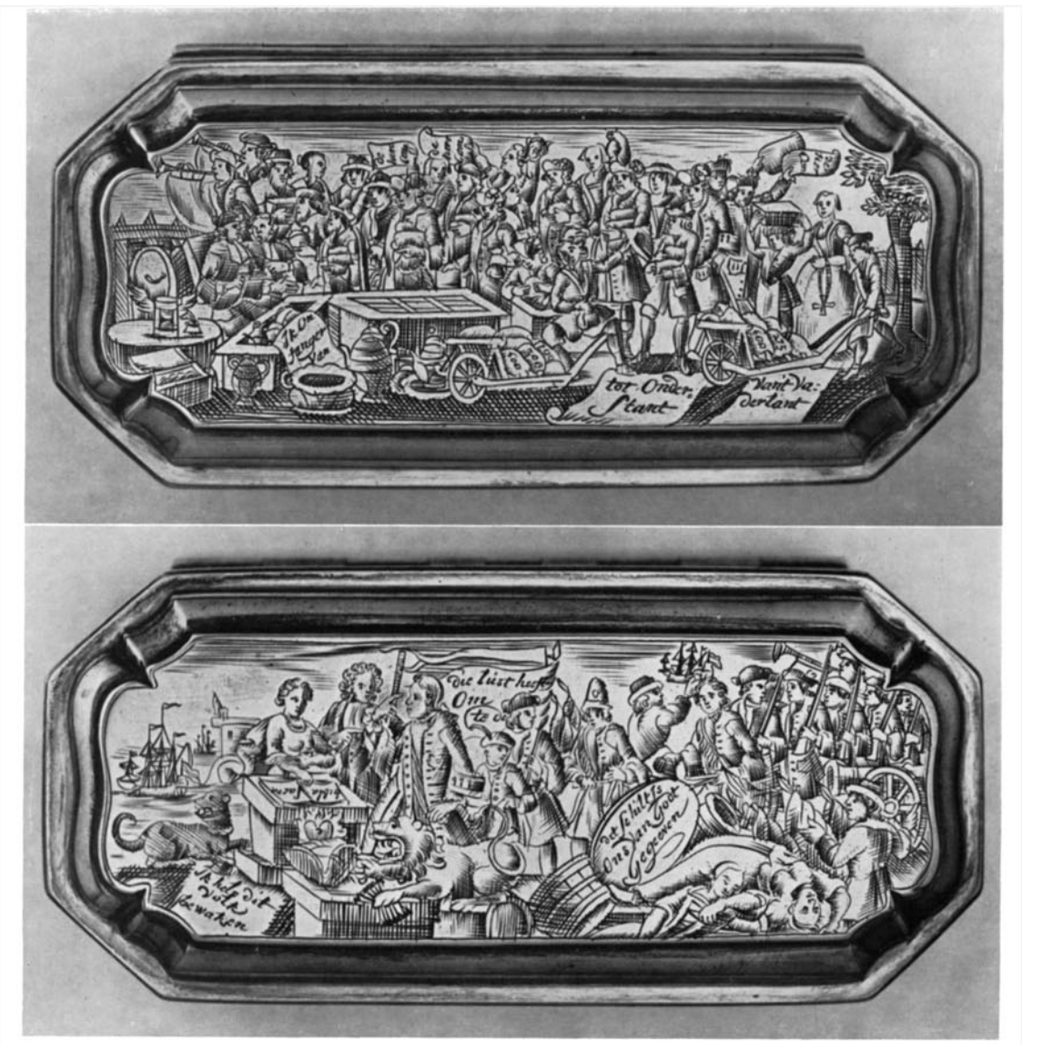




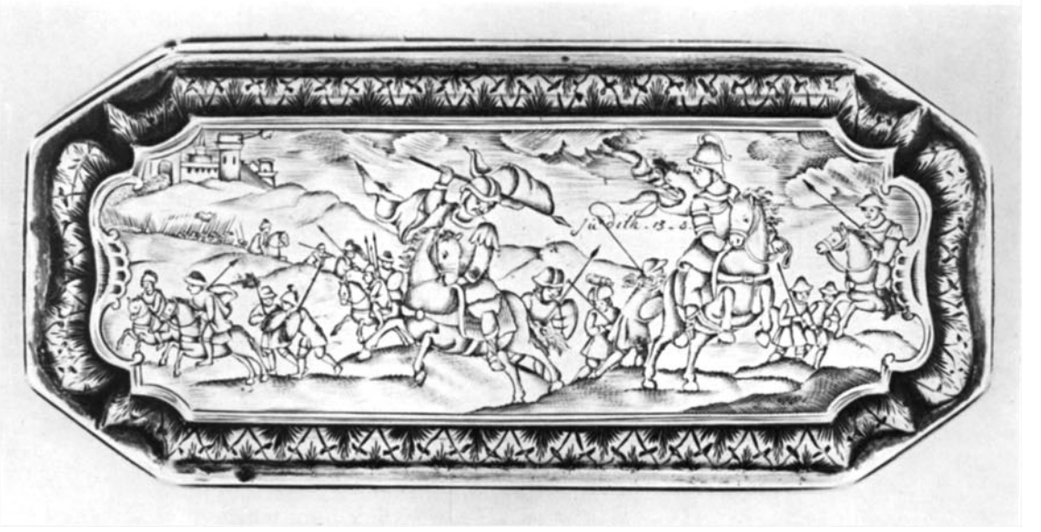
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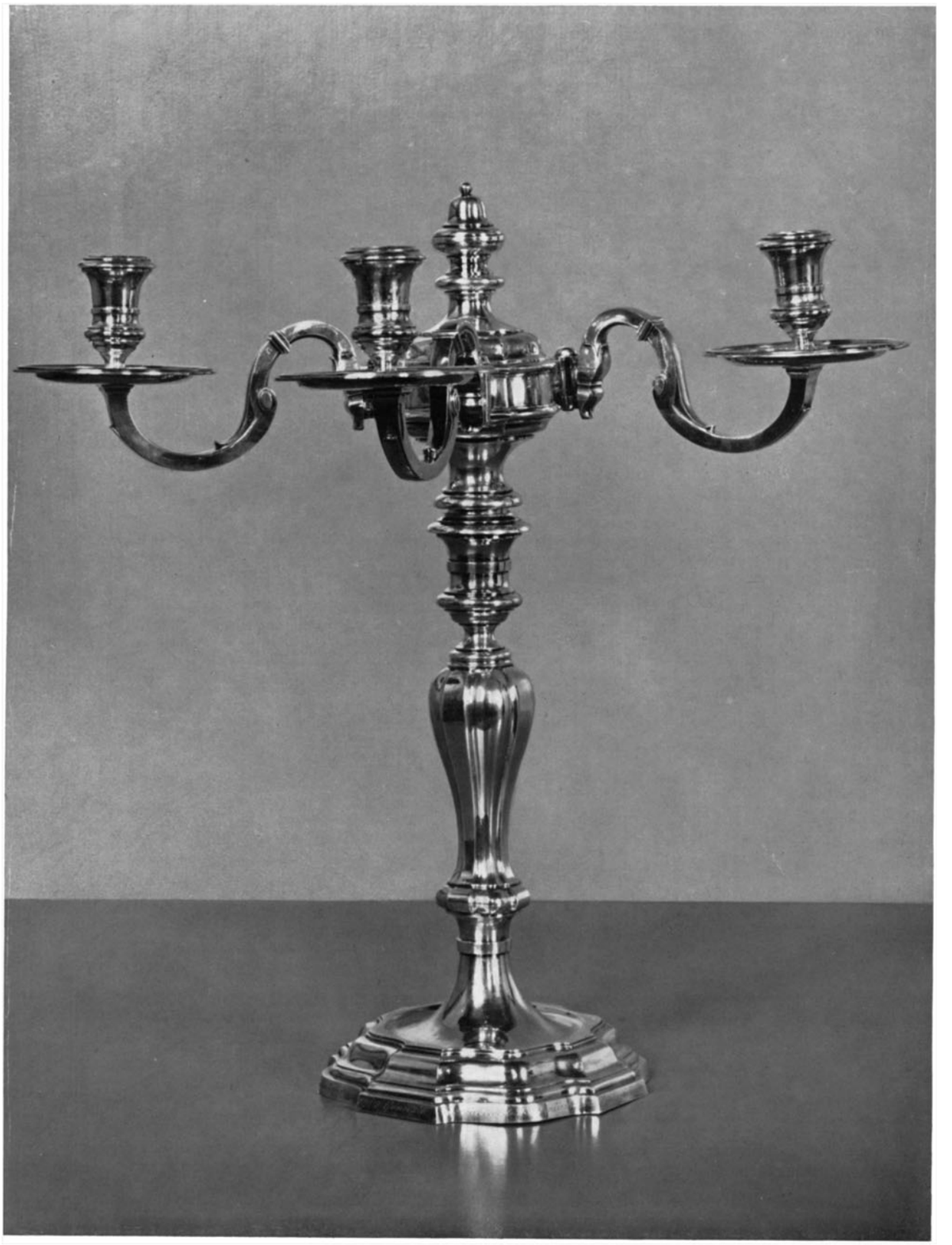
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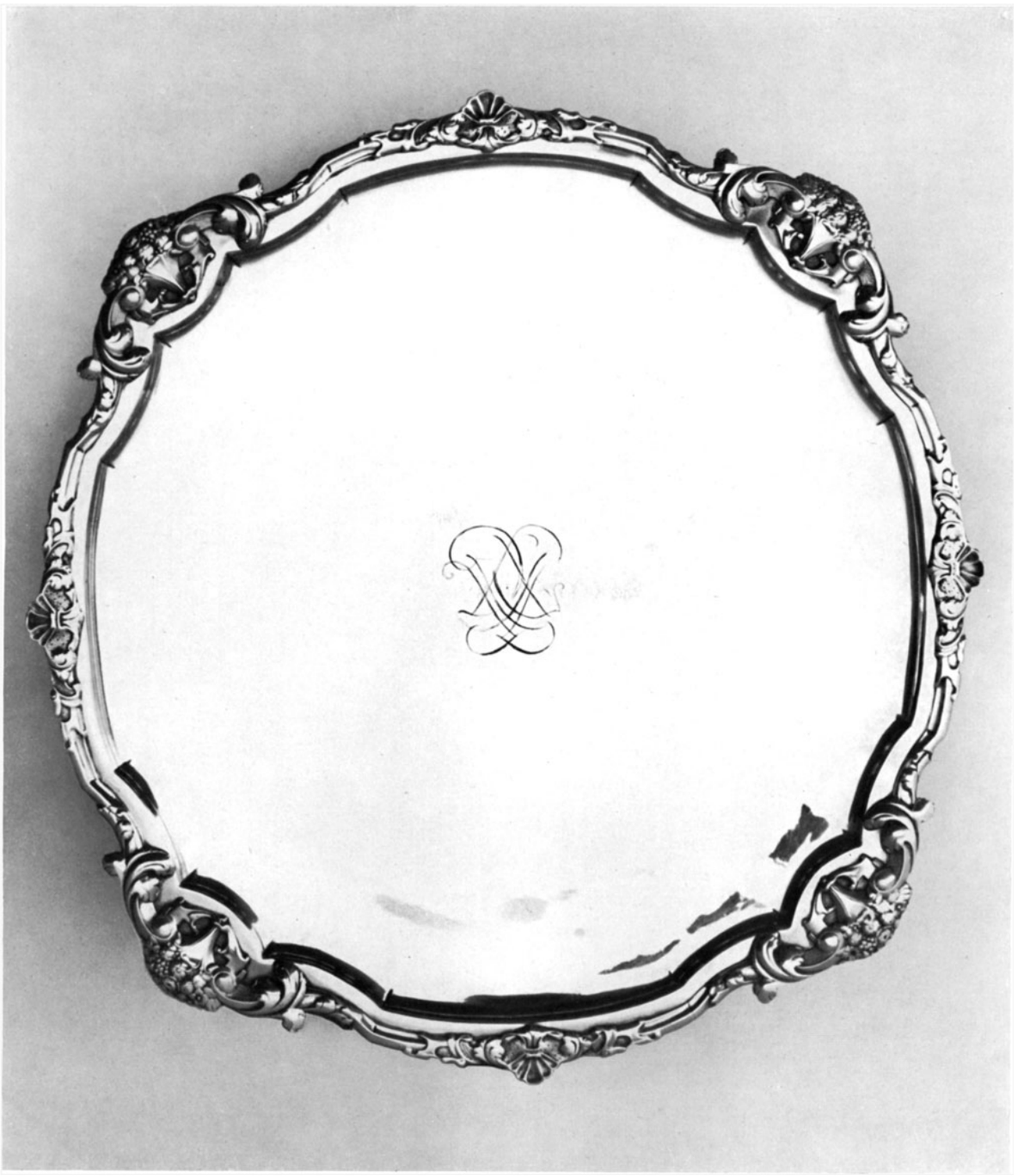
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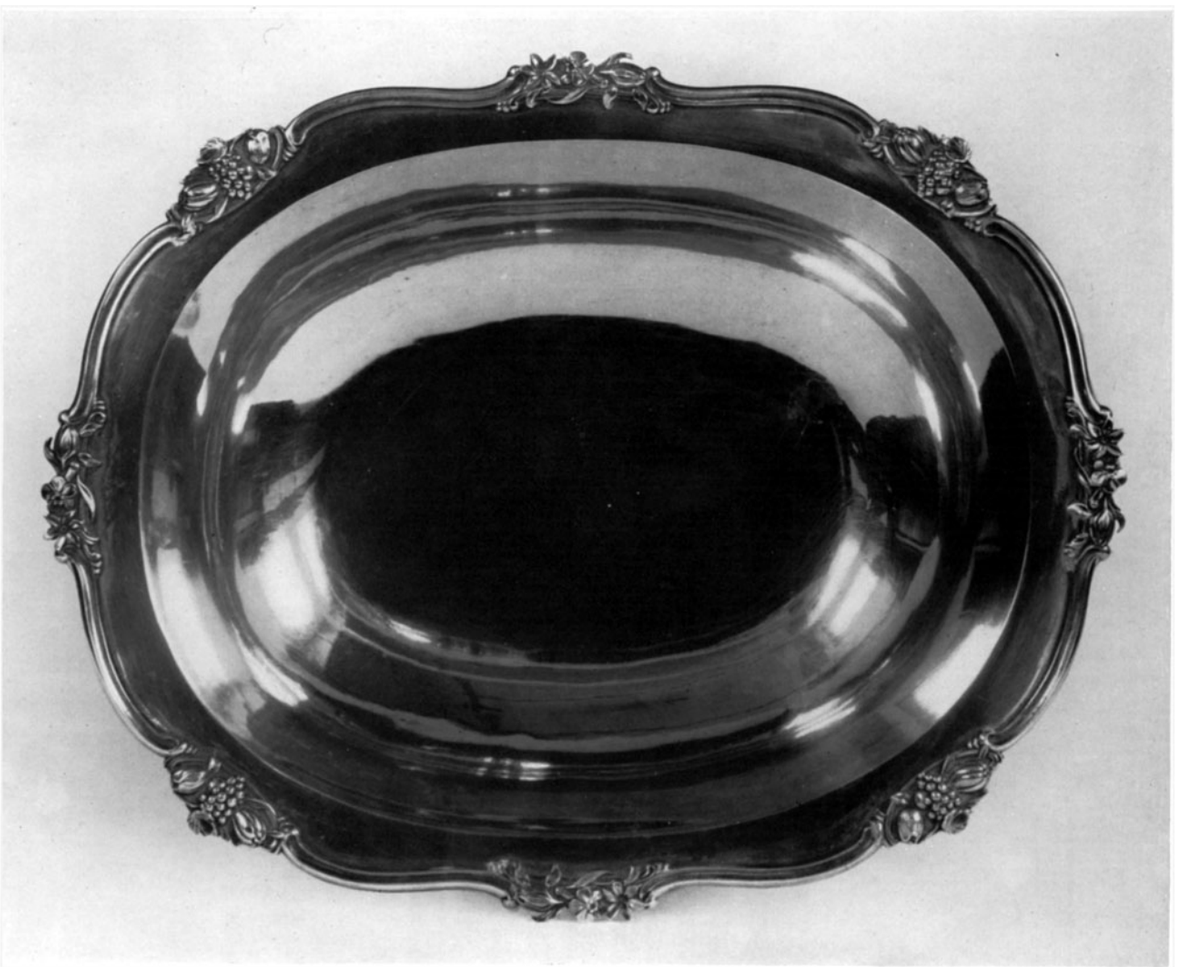
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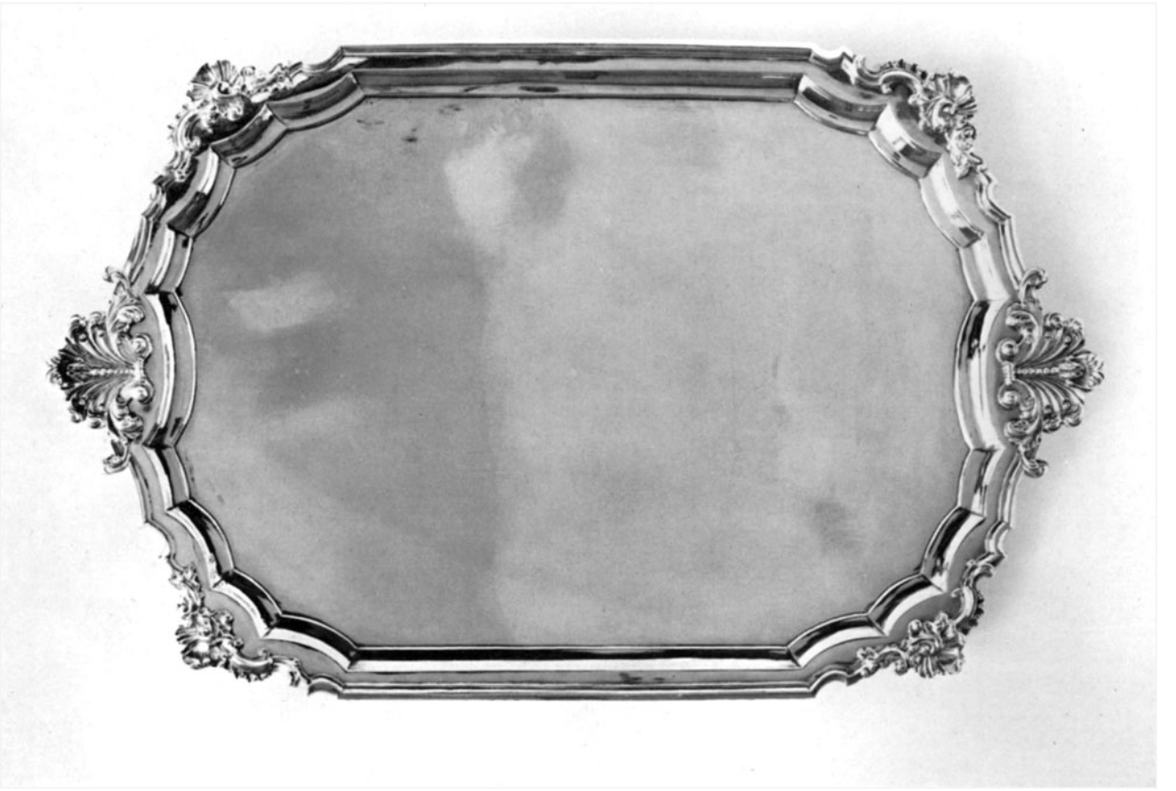
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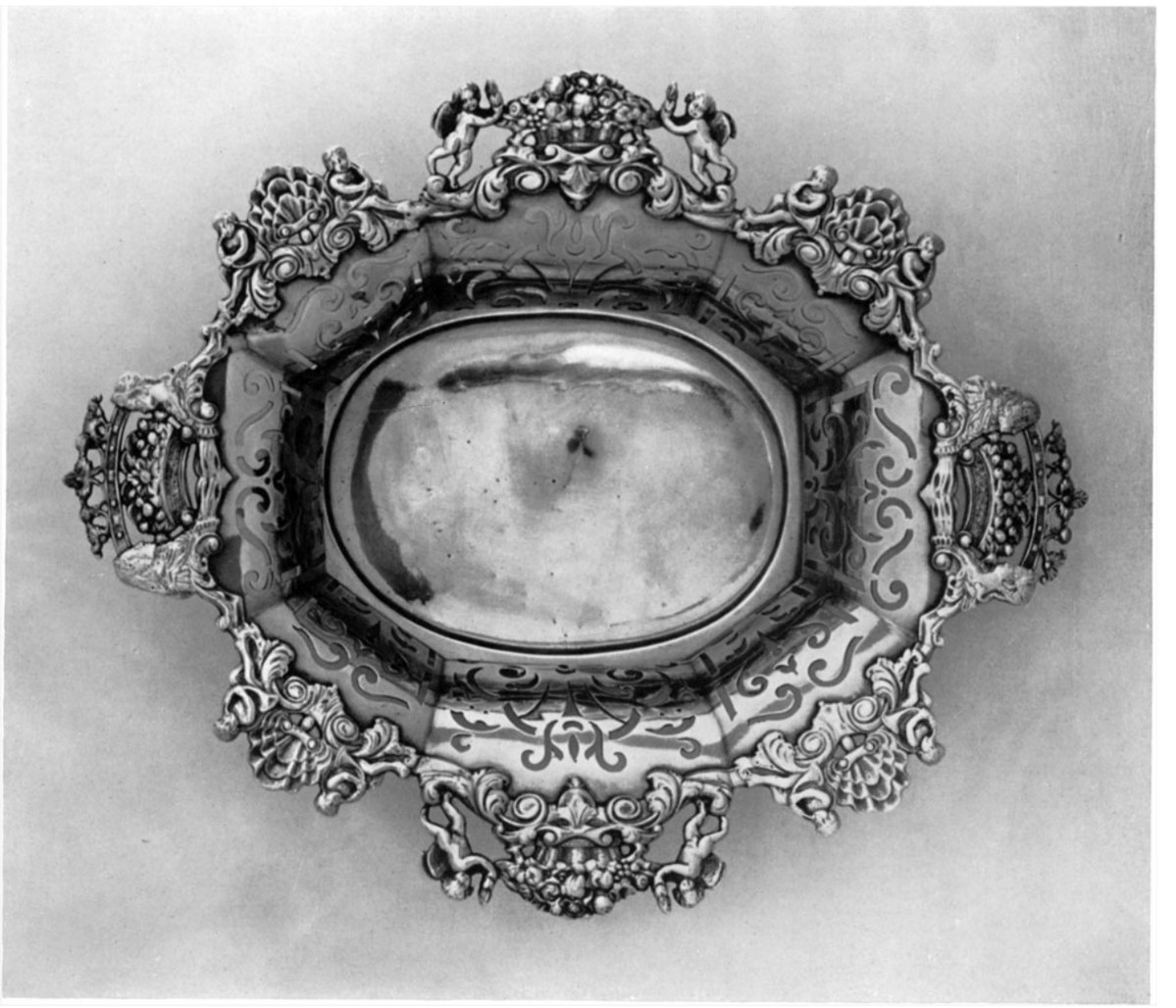
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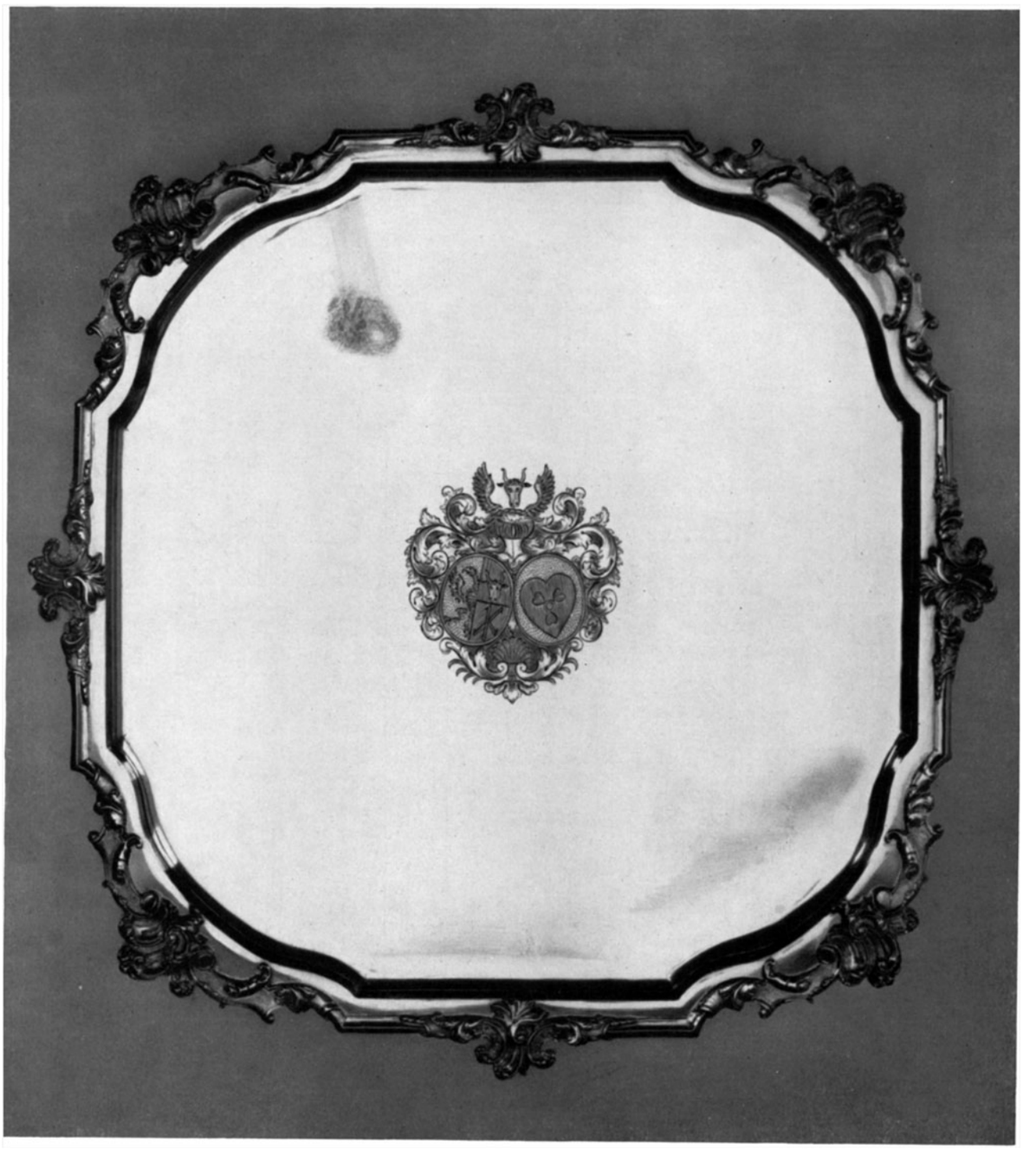
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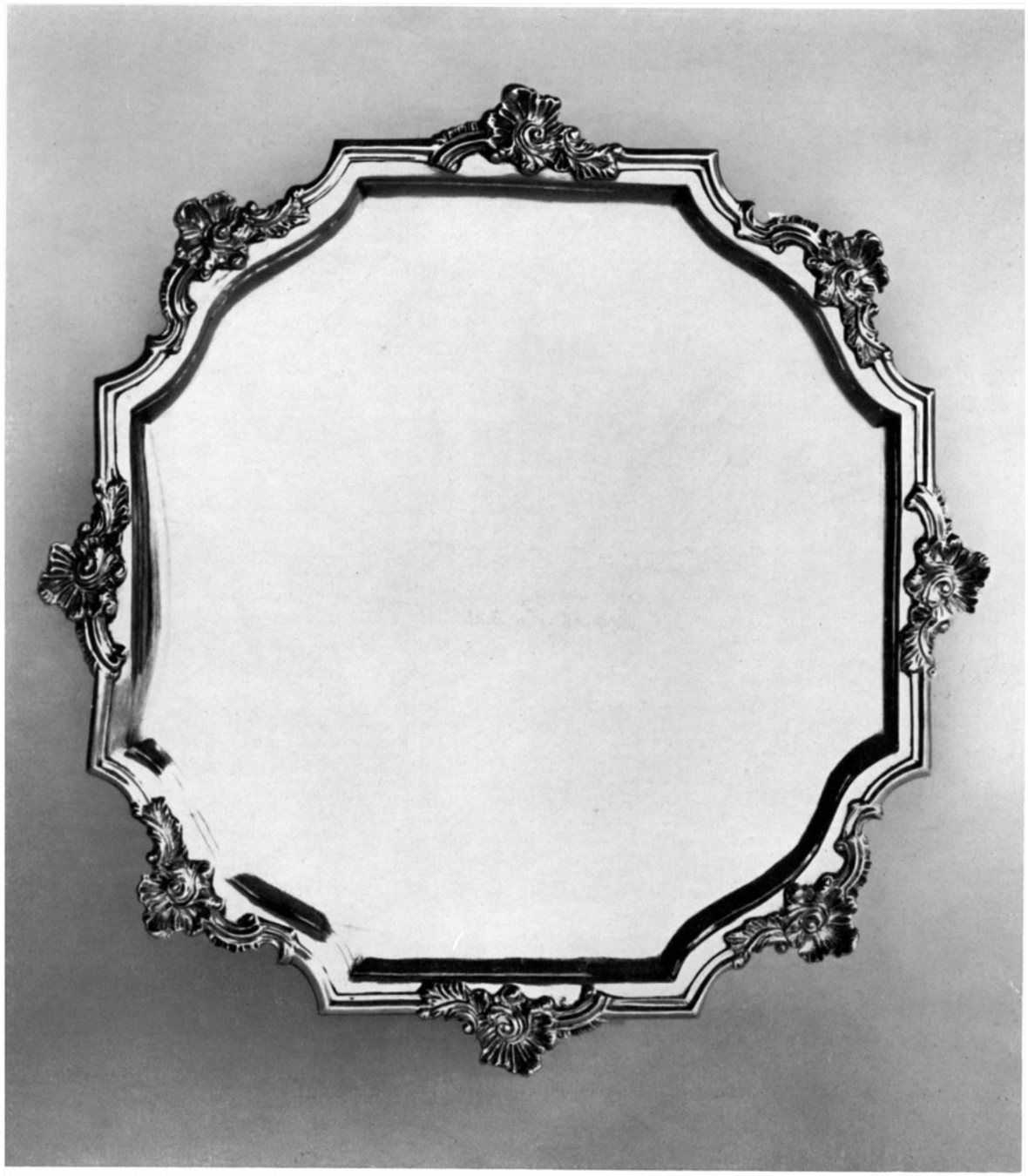
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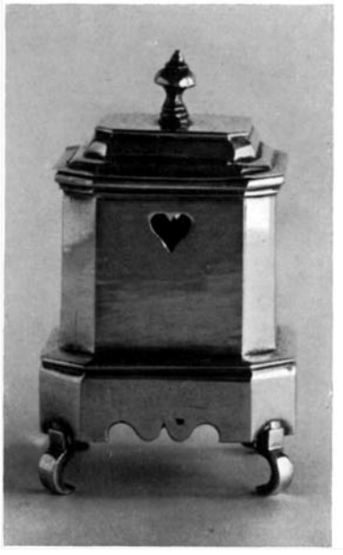
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Als Ik Vant Lant Ysteek Begeef mijn op de baaren Hoop ik altijt Godt
Die Sal mijn Wel Bewaaren Maar t is mijn niet genoeg de Zoutezee
Te Peylen Maar Ik Hoop noch boven dien den hemel te bezeylen

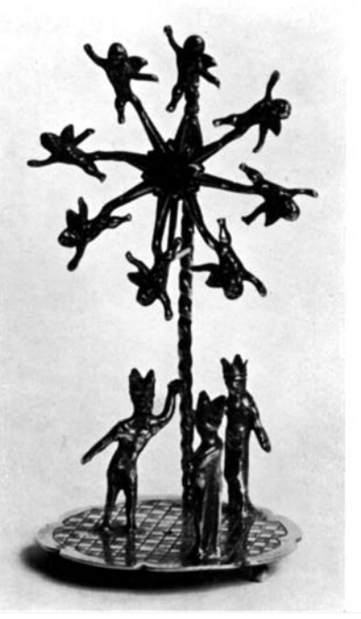
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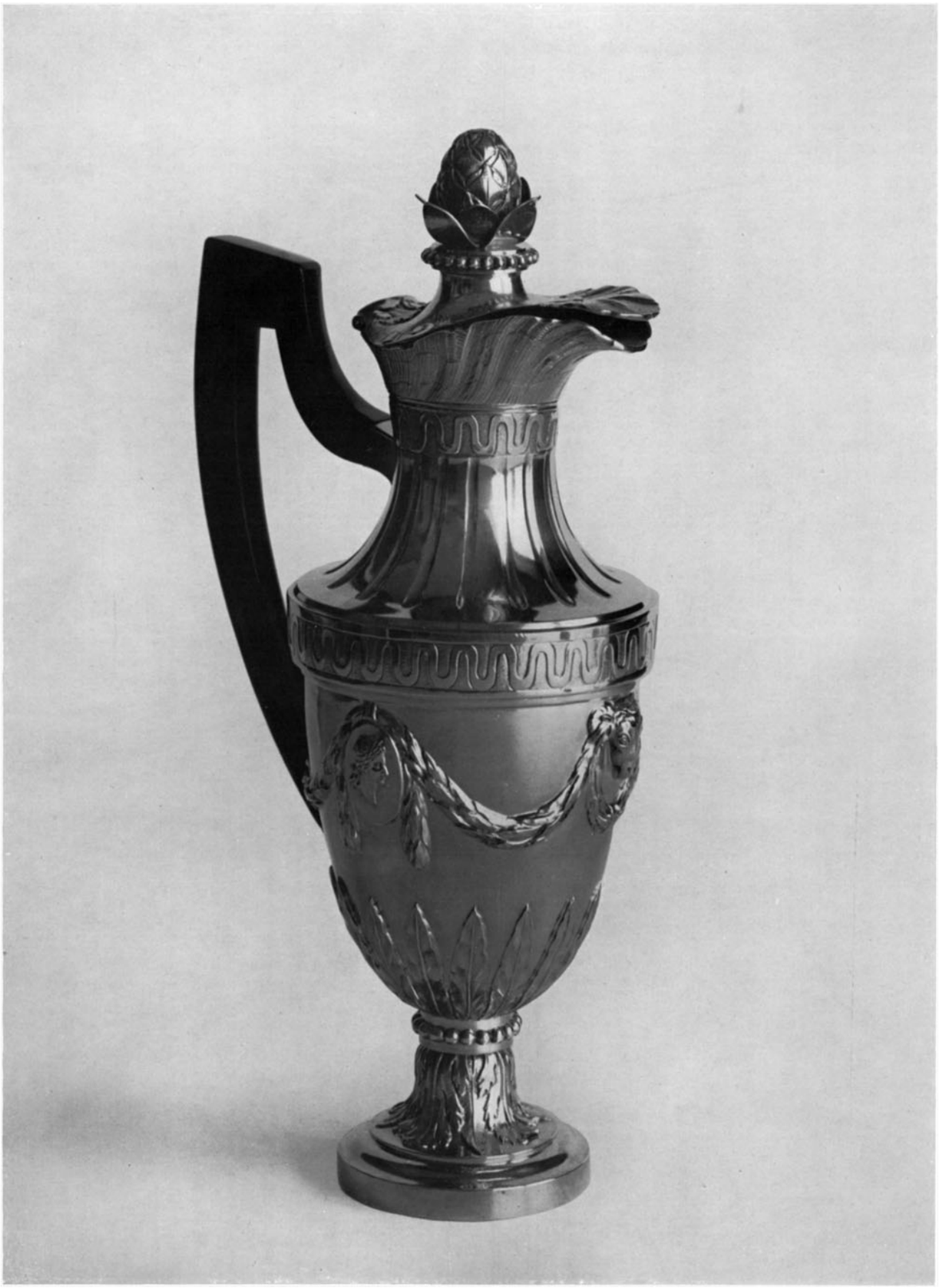
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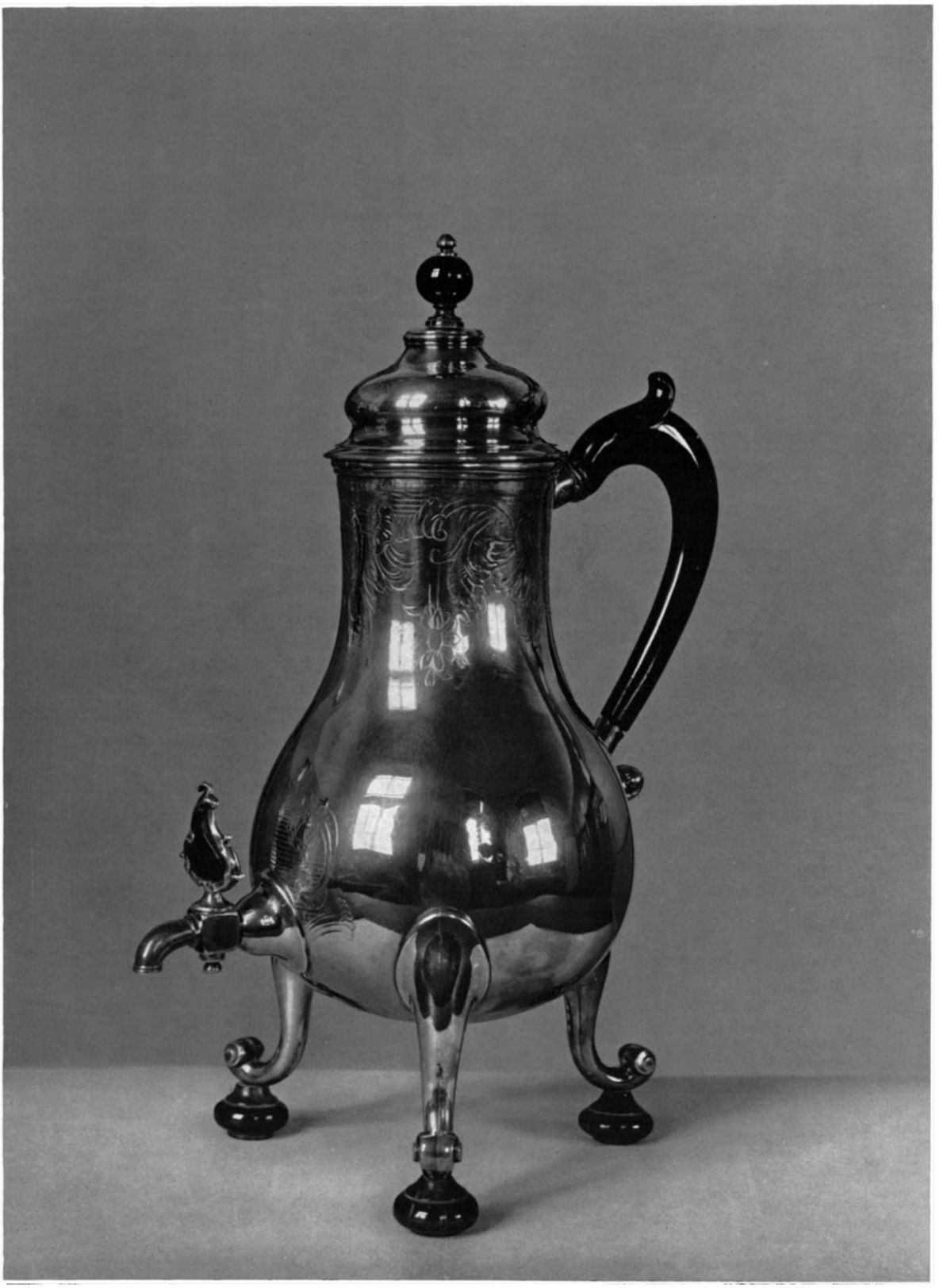
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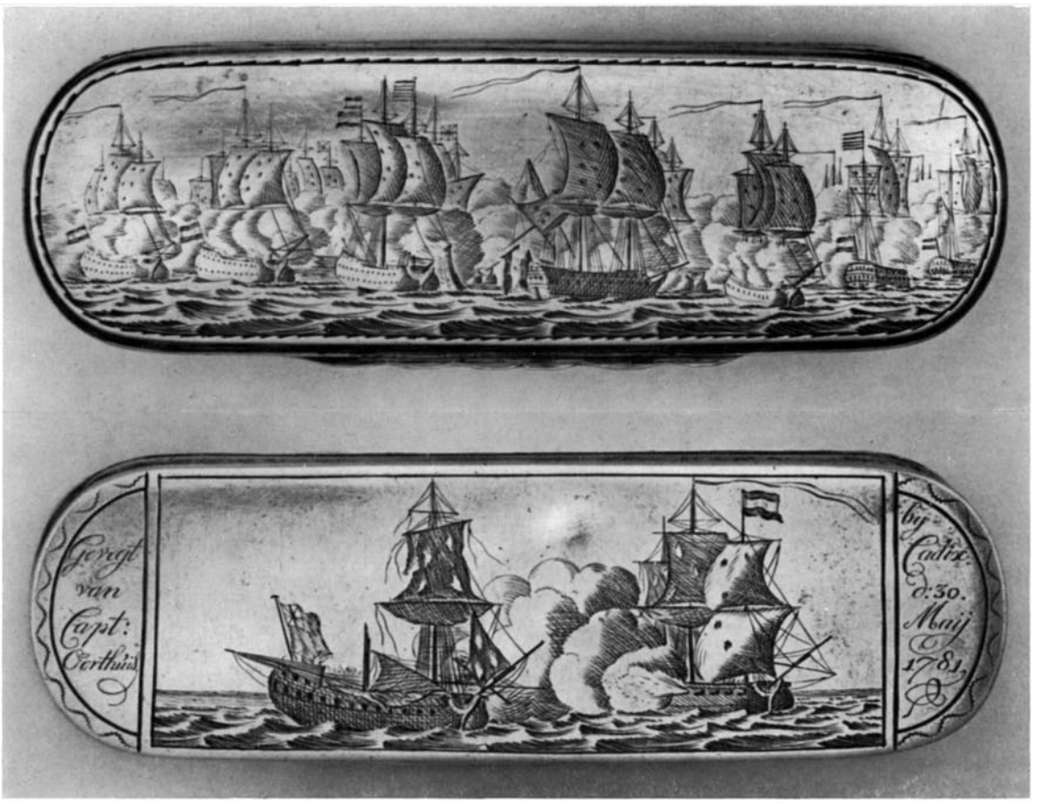
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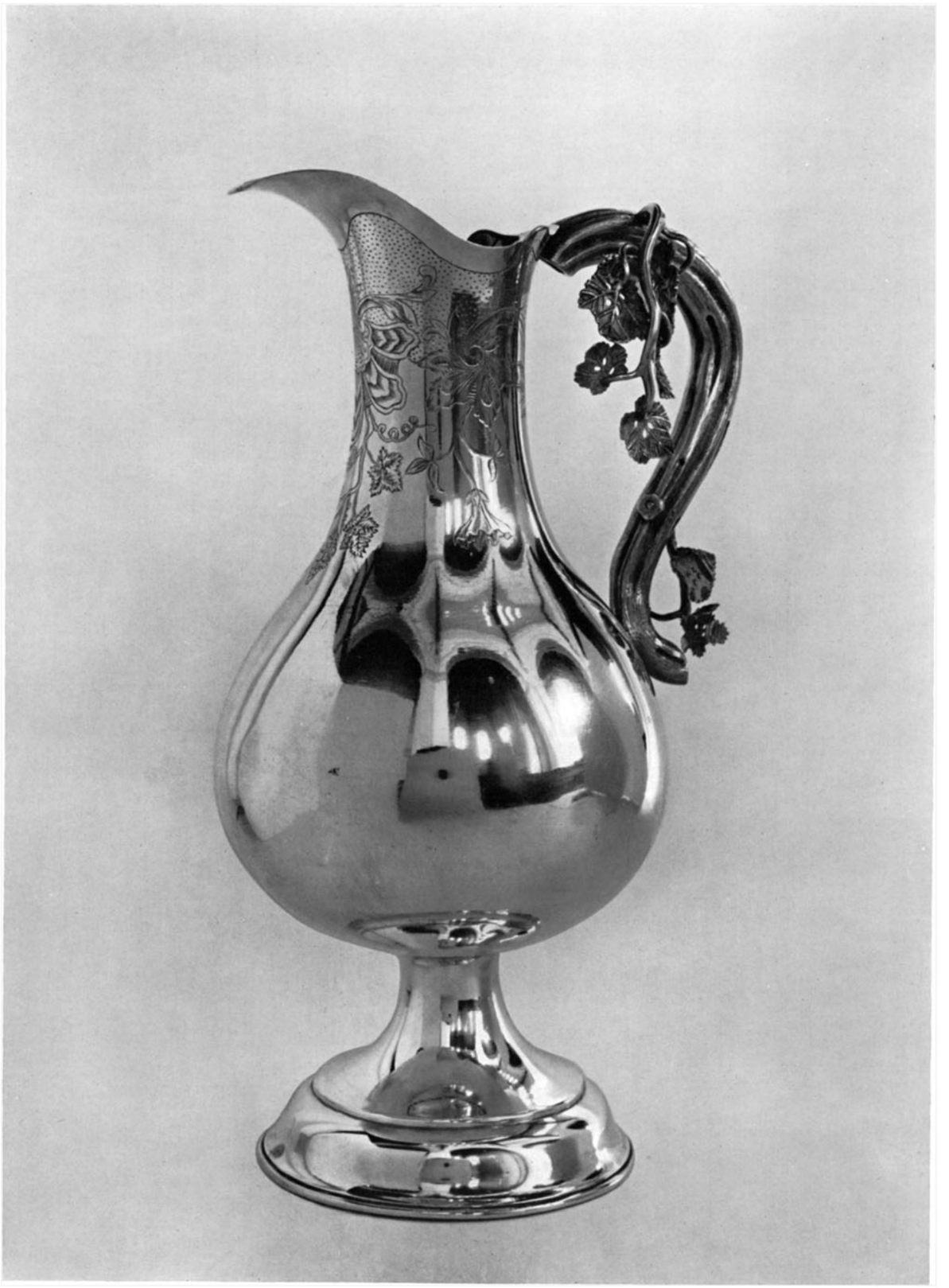
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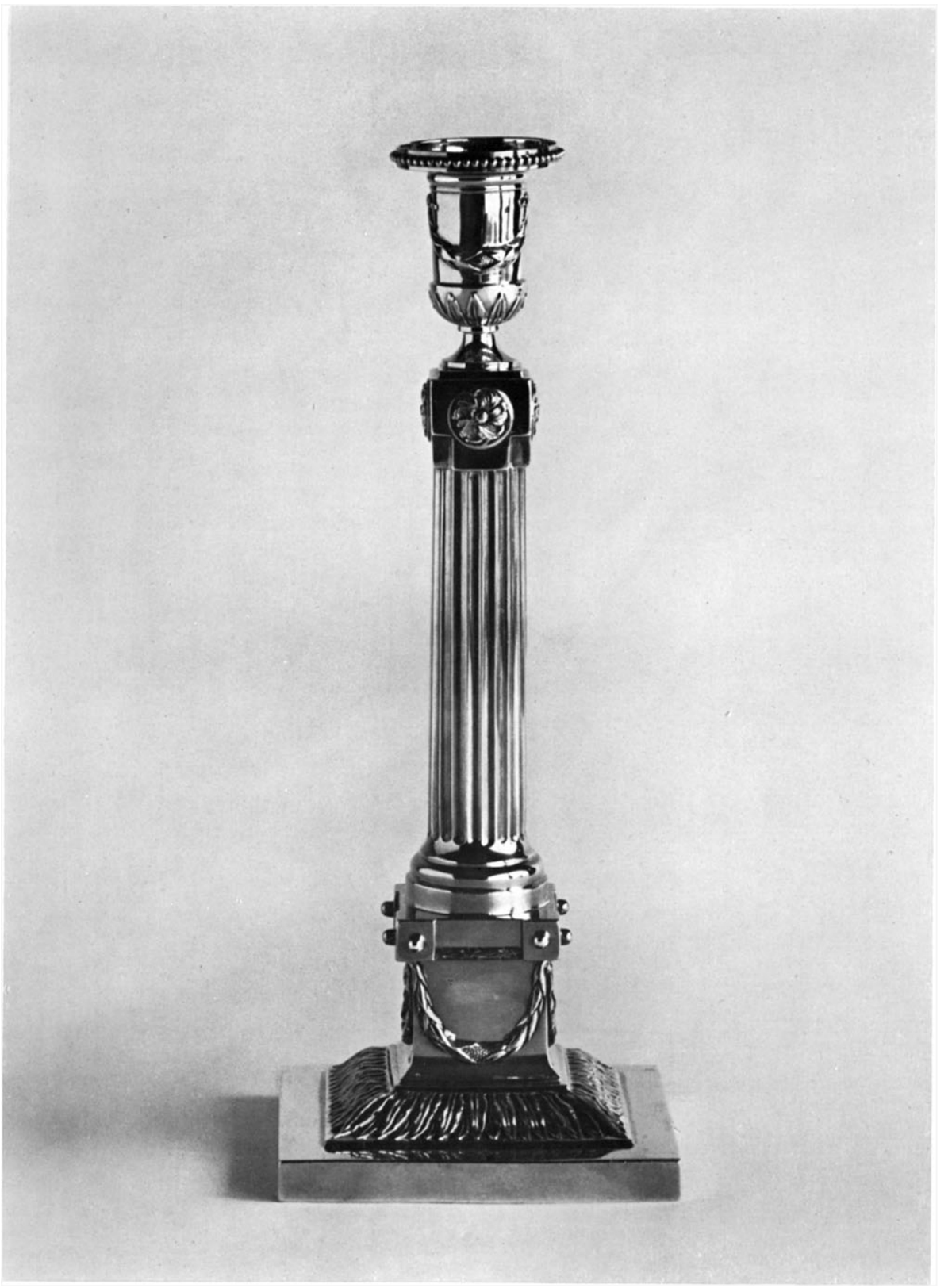
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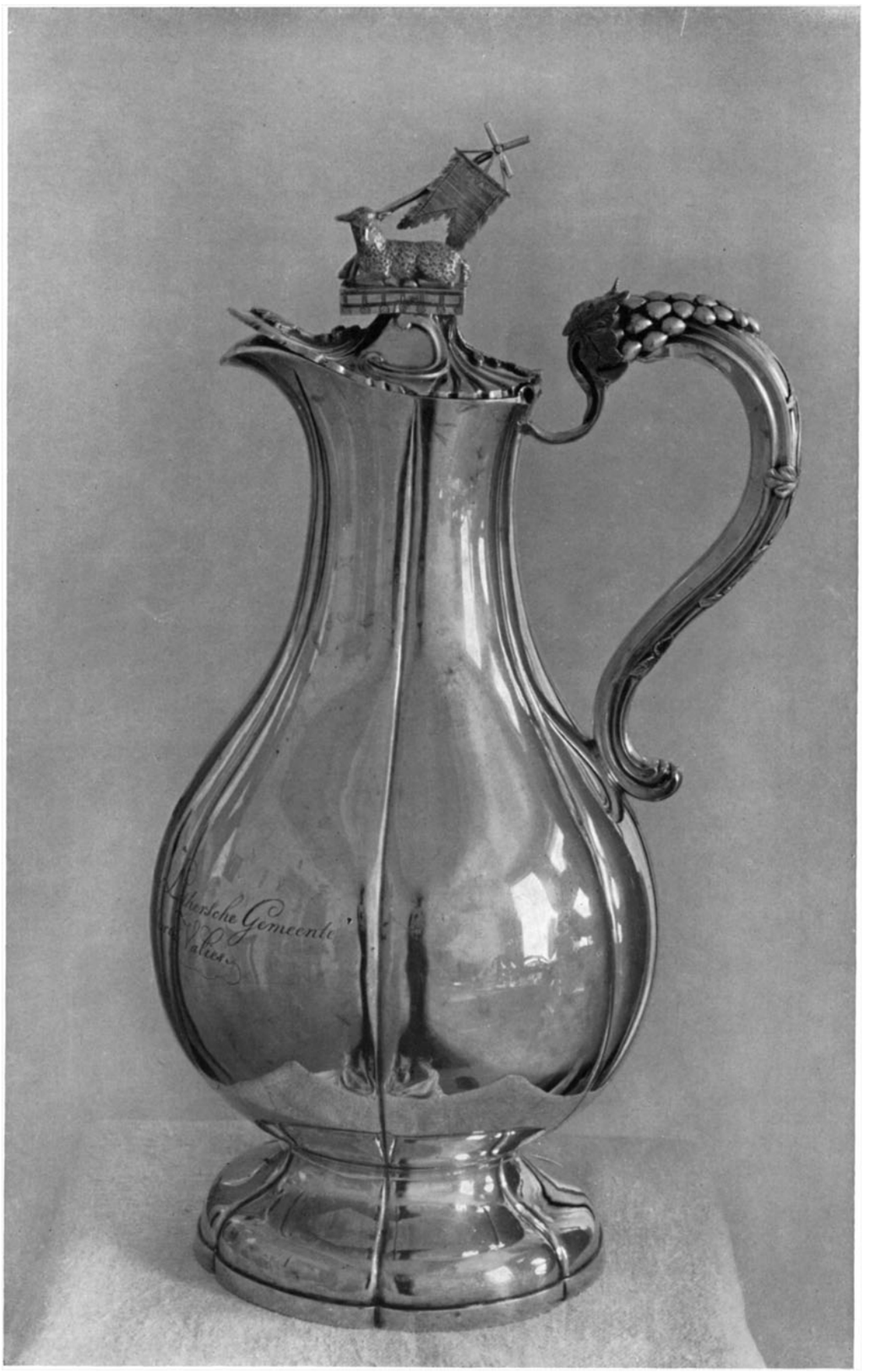
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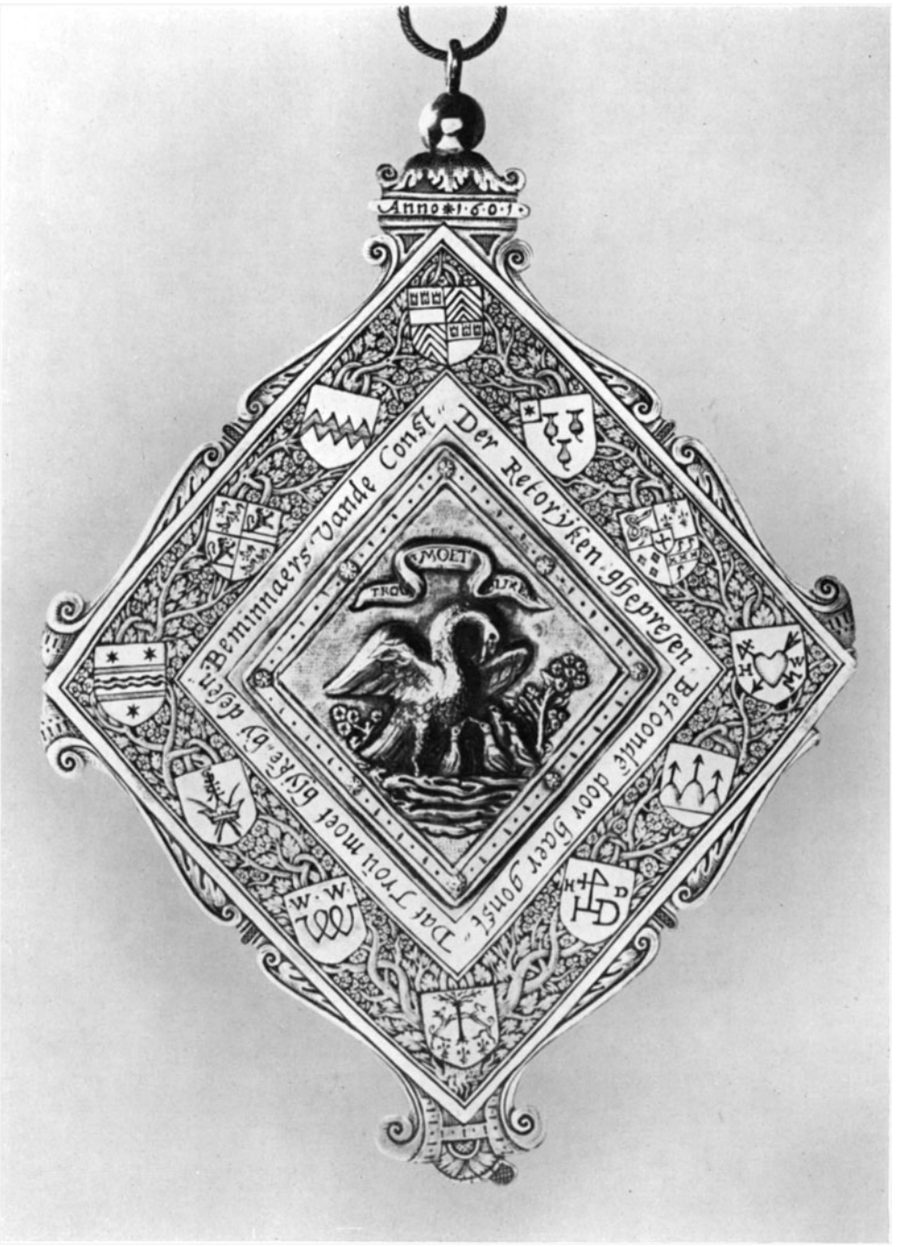
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Anno 1606
Beminnaers Vande Const Der Retoryken ghesproten
Bet coninc door Baey gonst
Dat Trou moet blyke by dees
MOET

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MYNEN BLOEDE DESEN
SONDEN DAT



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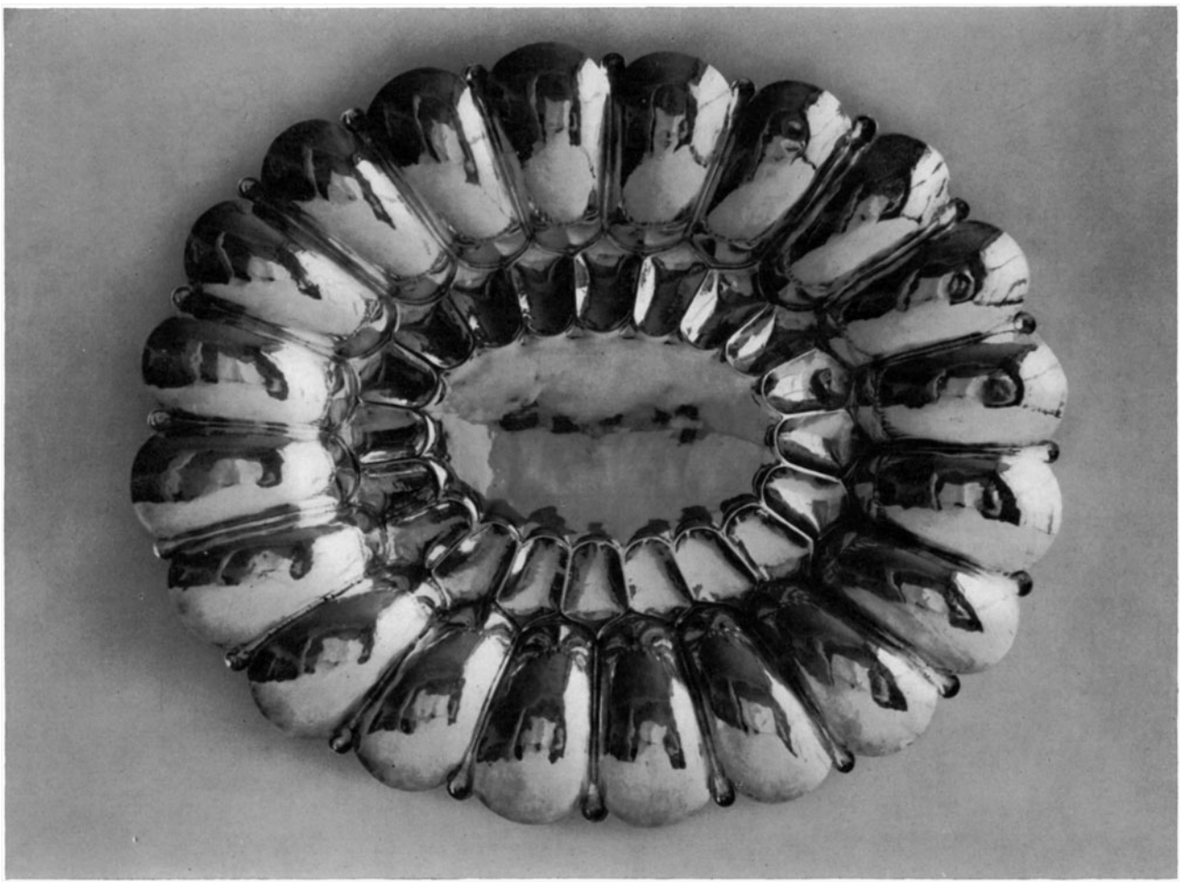
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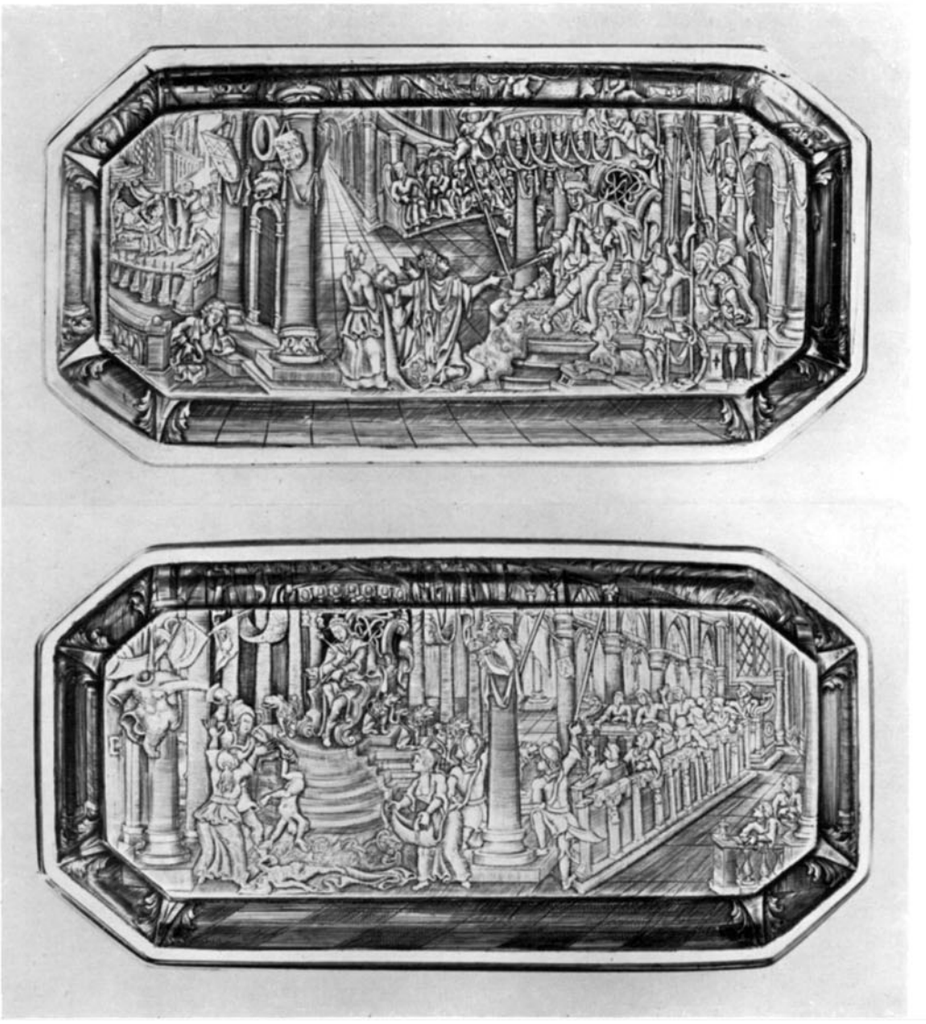
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VOLUNTAS, UT DESINT VIRES, TAMEN EST LAUDANDA
Johannes Smits

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Geschenken door Maria Vanhijn Weduwe Gerrit Schoop aan de Kamer Heeren Staten
Gerrit Van Spaarndam

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Bewaer door godts Bedel soo connen sy wel + dan dit See Baren sal deerlinneren

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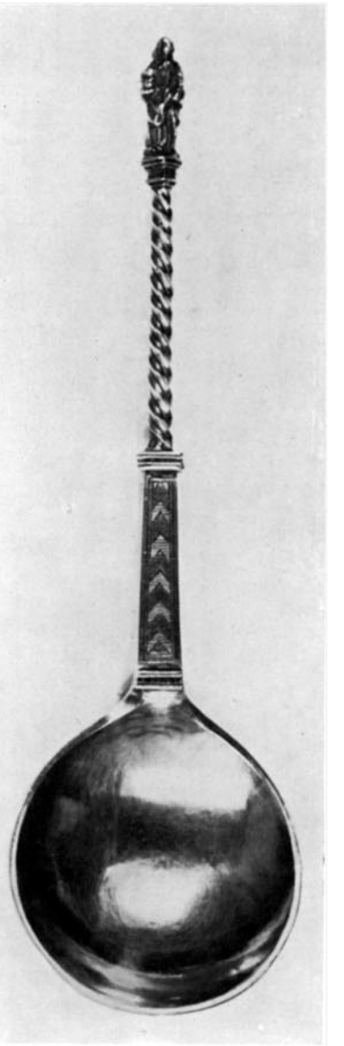
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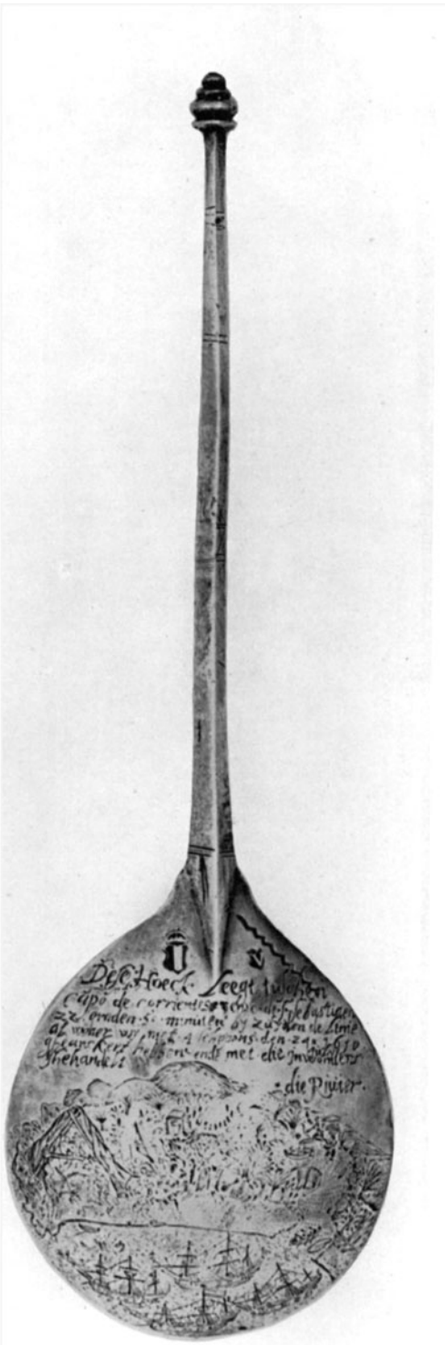
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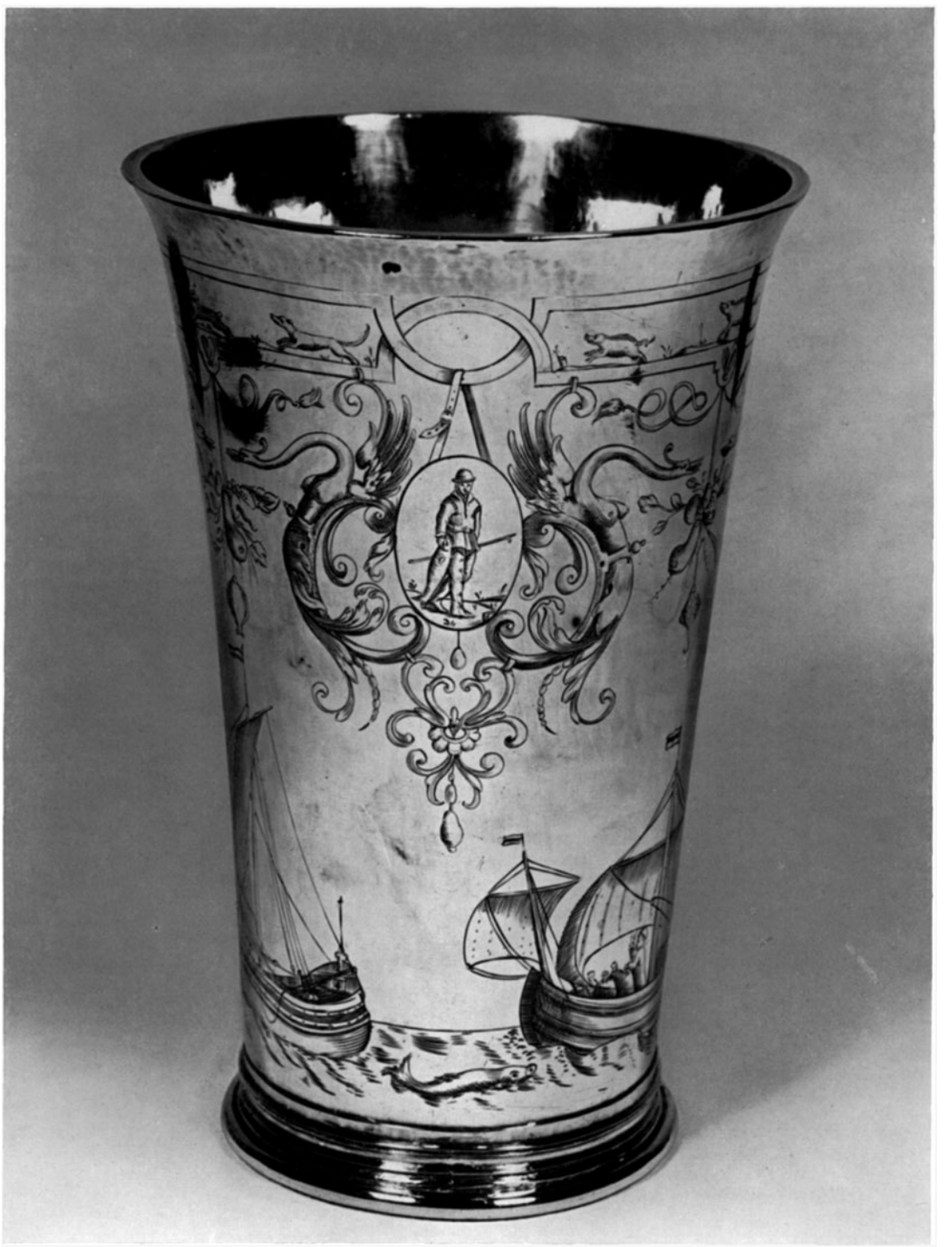
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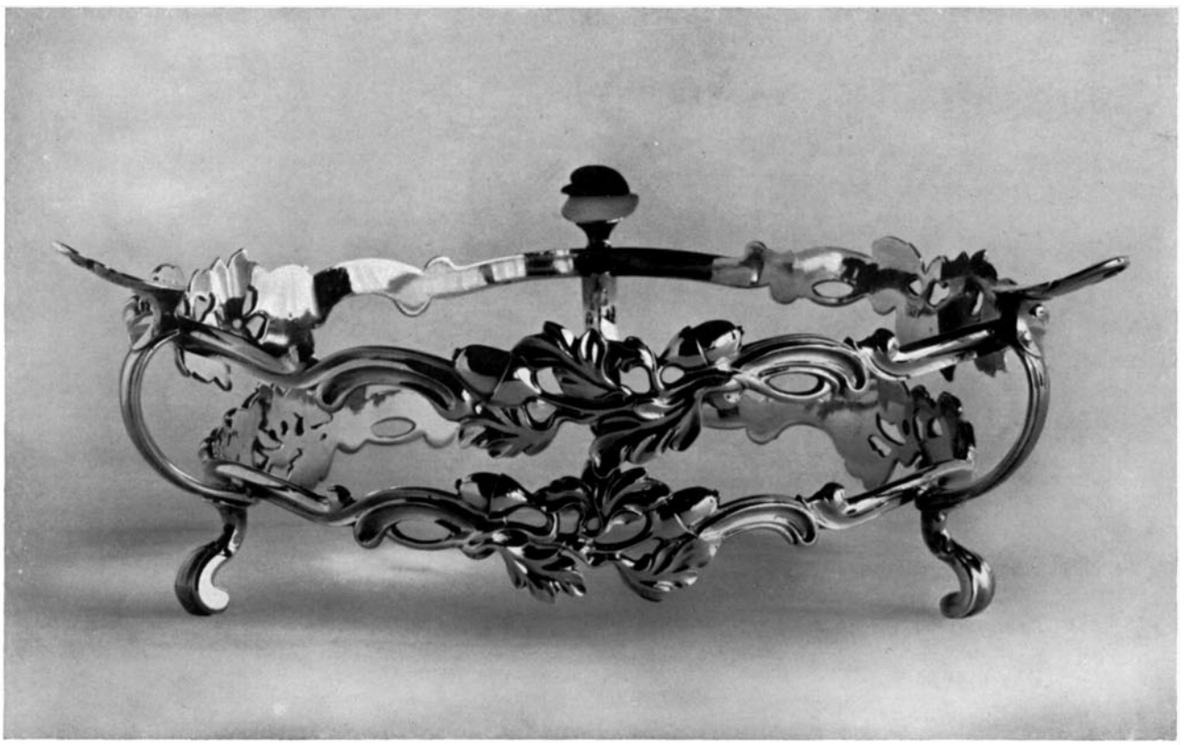
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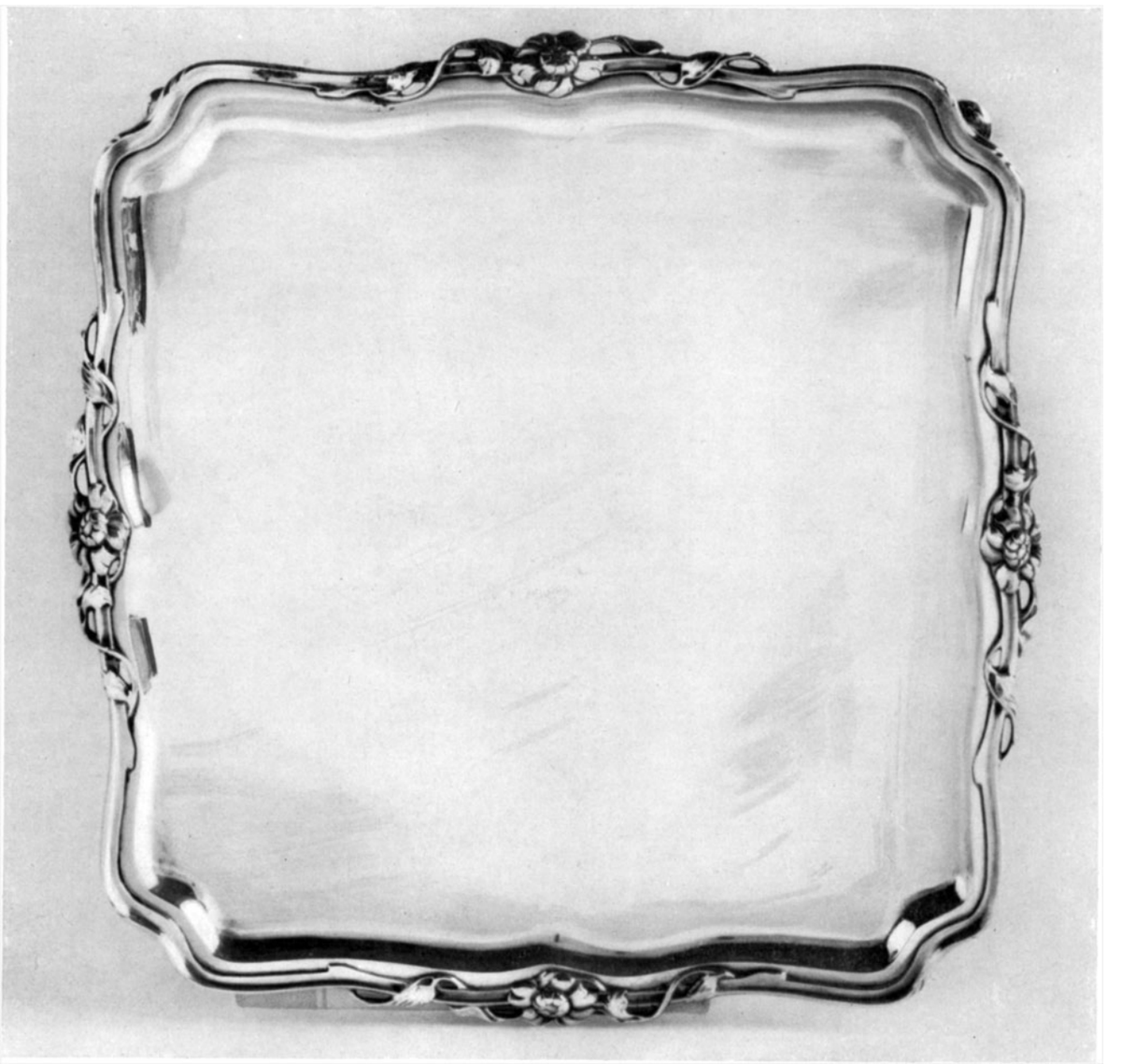


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· FLESHOVWAERS
* DORDRECHT *
NDERICK:VAN:SWYNDREGT
HOONAERT*IAN:EVERS DICK
AMSENS*FREDERIK·VANDERHEI
ENDYK* PIETER·FASEN
PARADYS*LAWIS:CATRO
VOOGT*TOMAS VAN SA
VAN·LEEN · 1733

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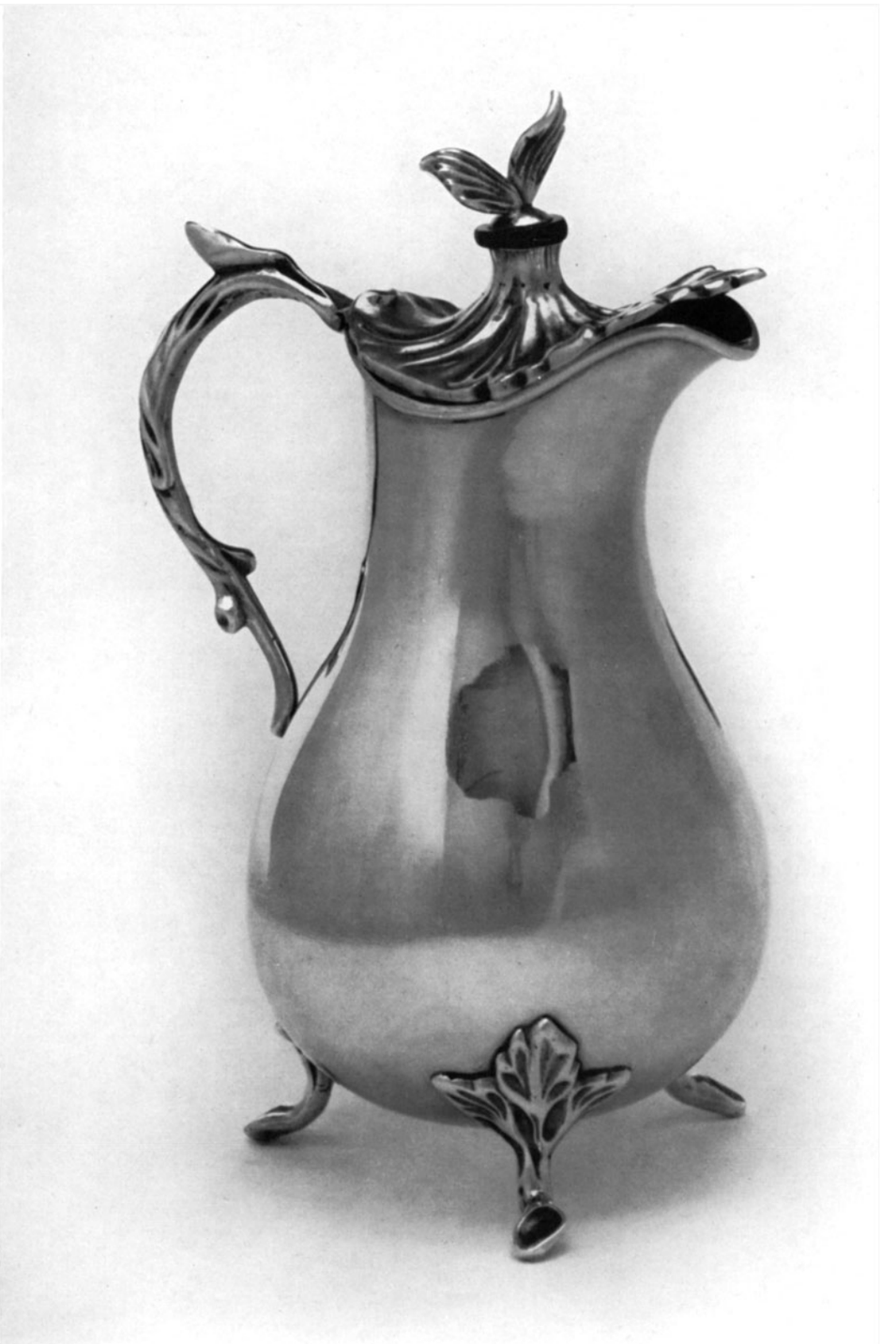
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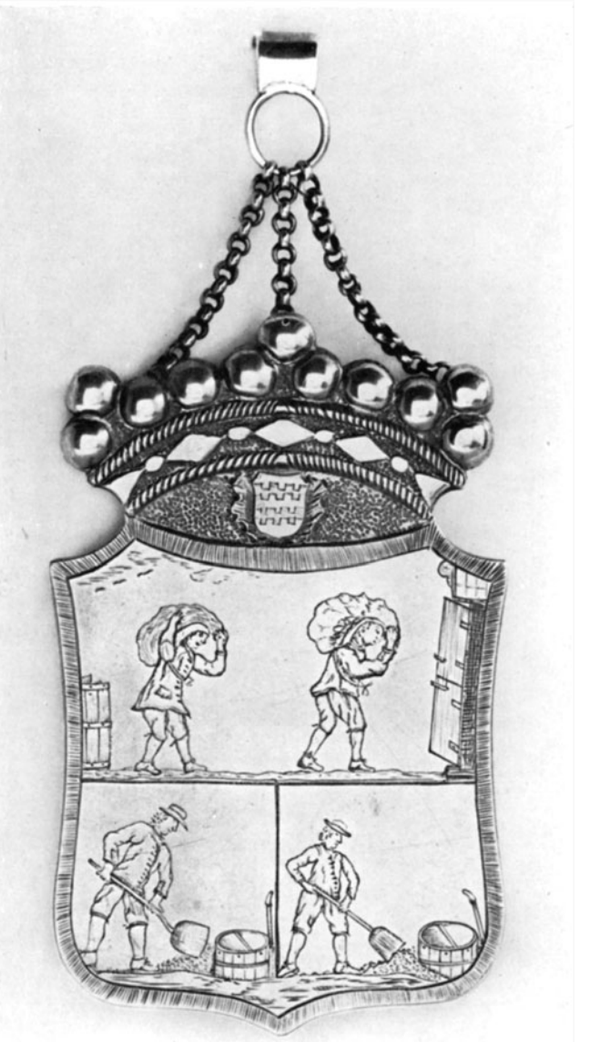
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ANNO 1667 CAPPITEIN IOHANN VAN GENNEP
MAIN TIEN DRAIT
IE DEXTRE DE HEER
IOHAN DE STERCKE
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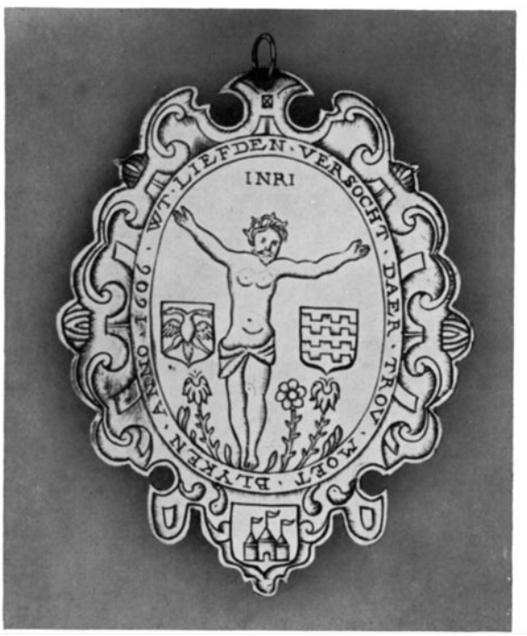
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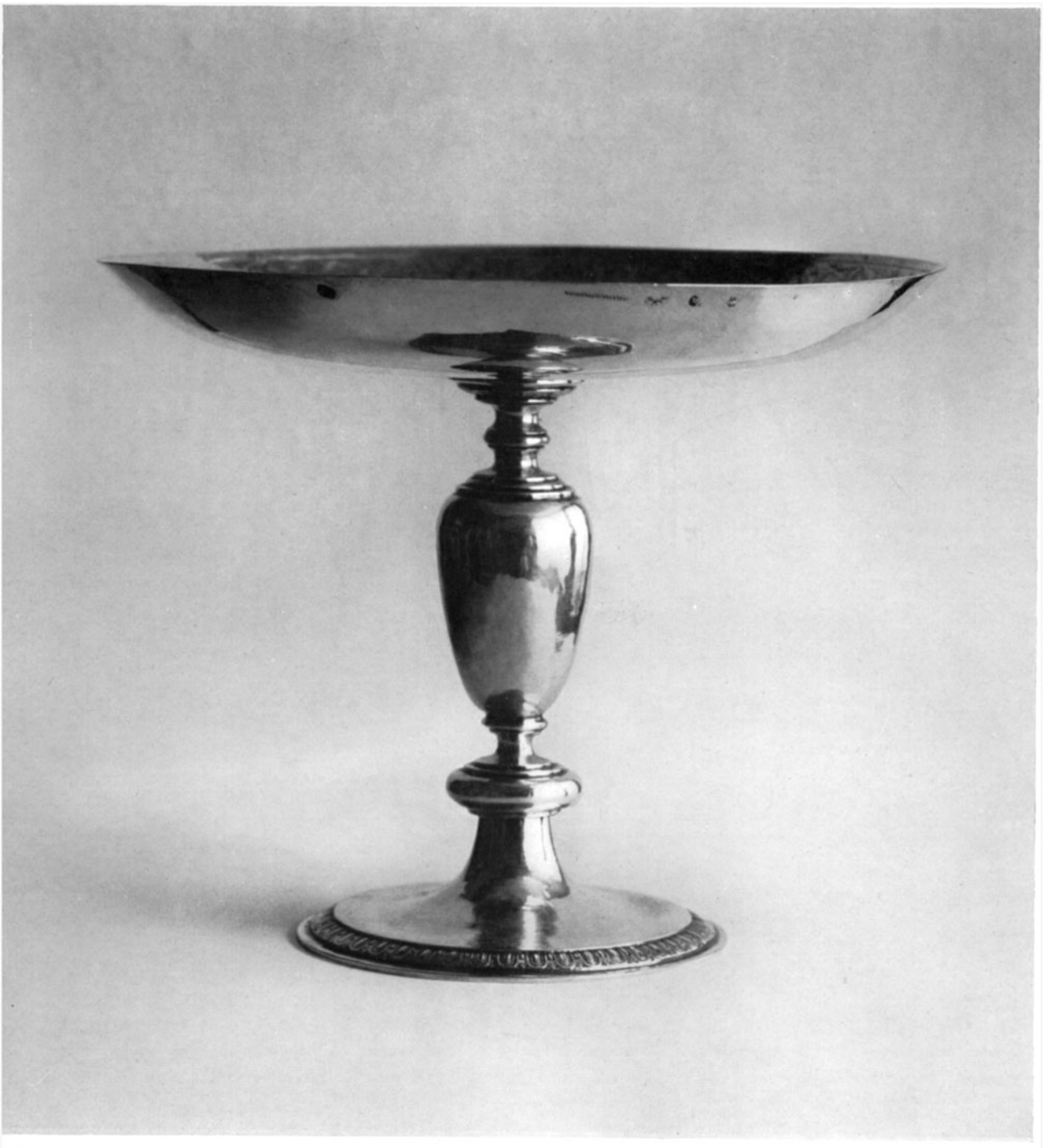


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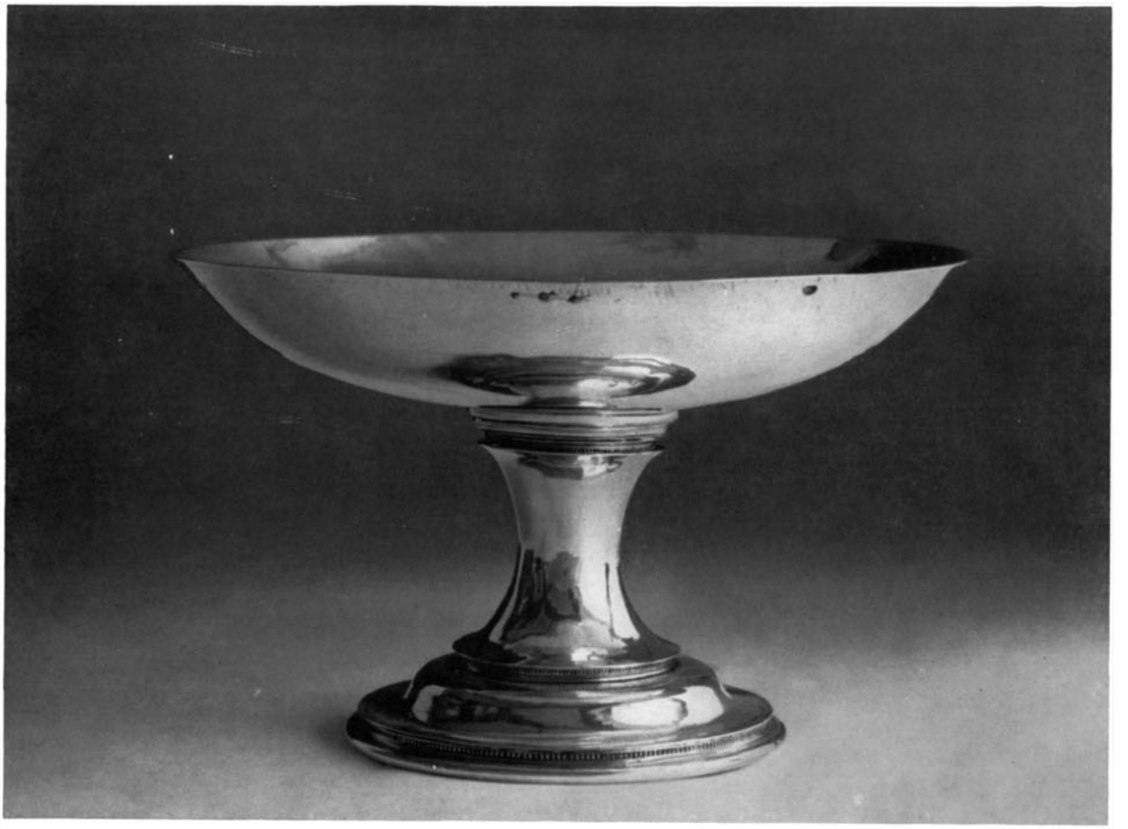
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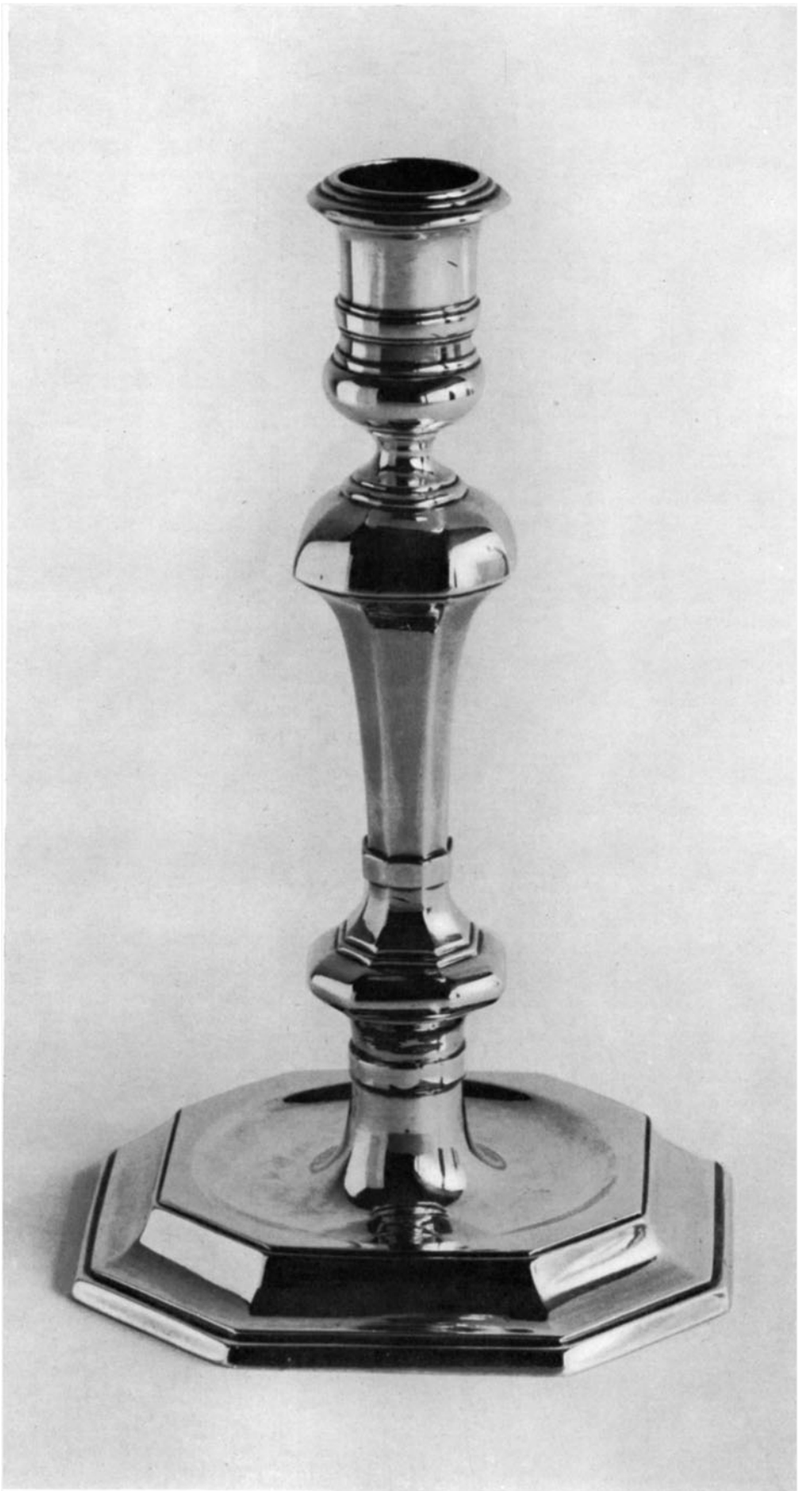
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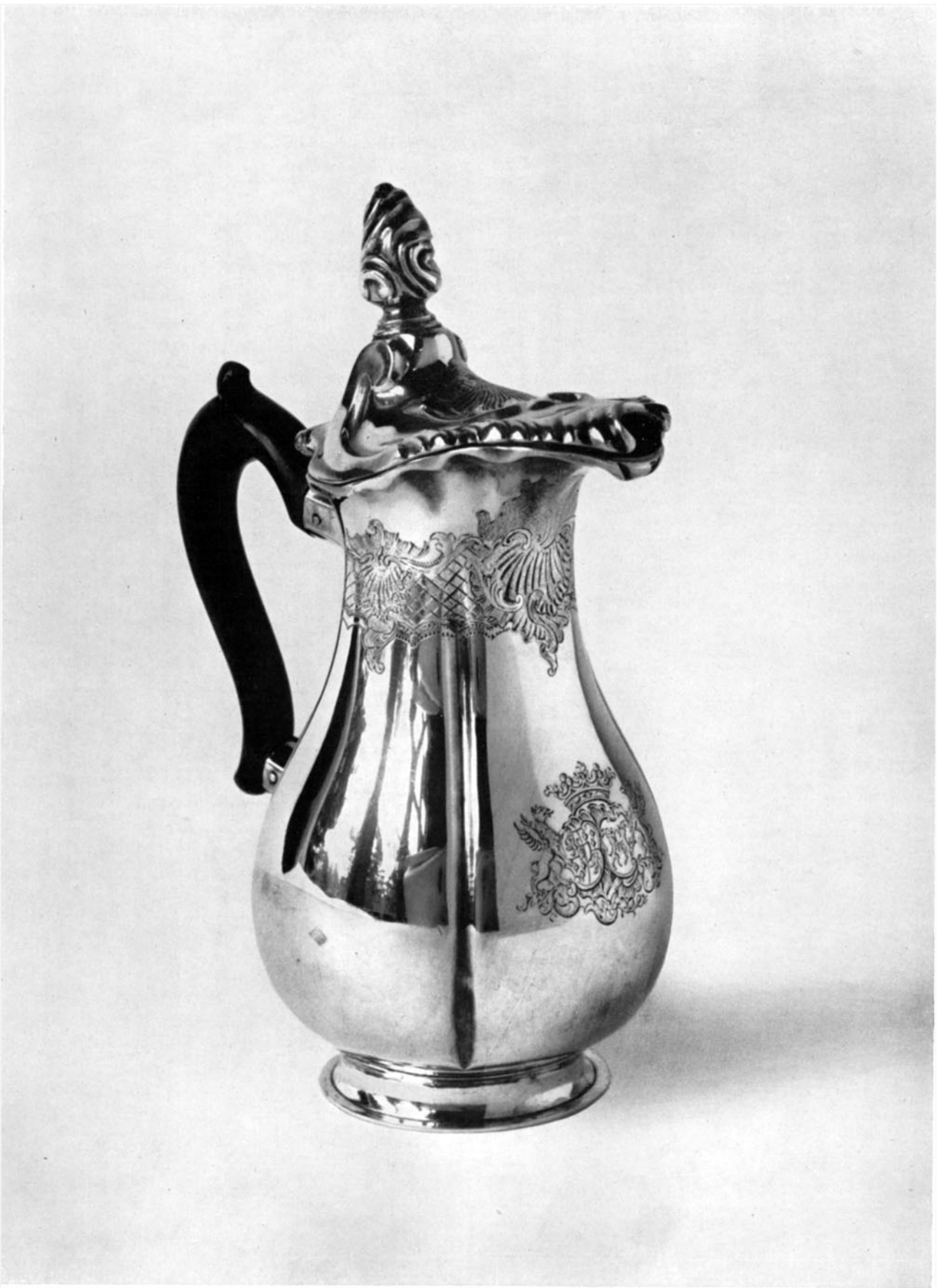


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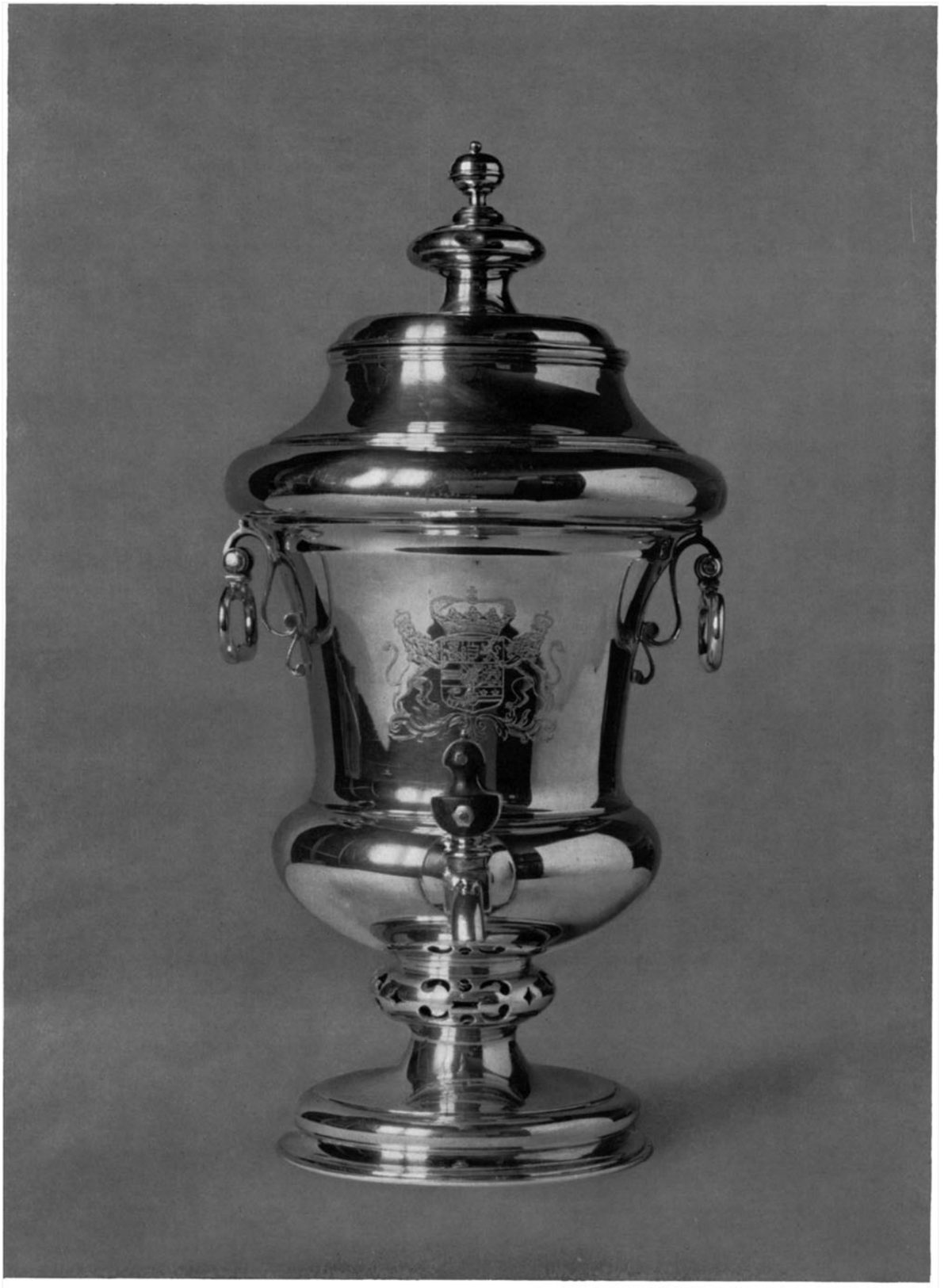
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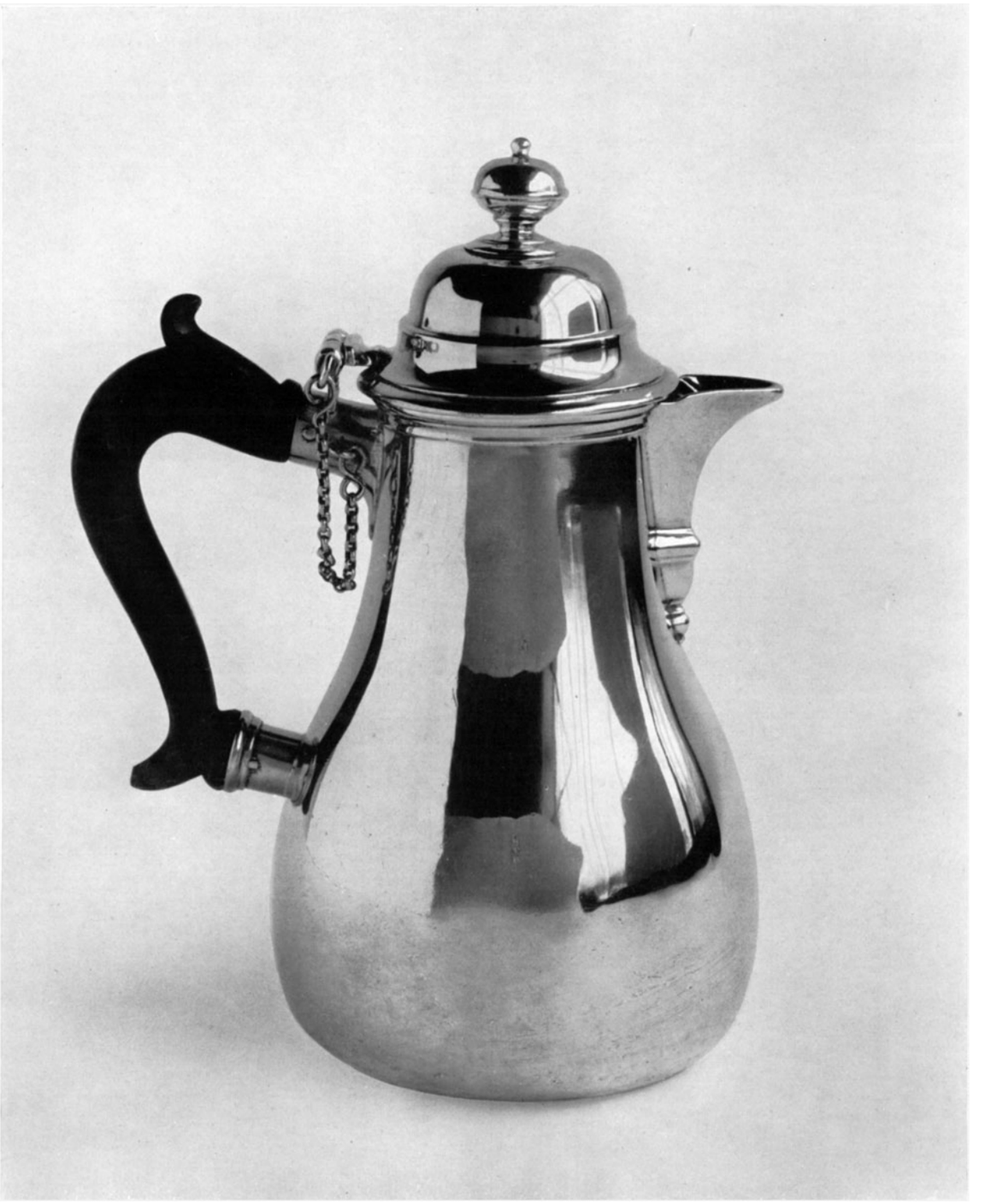
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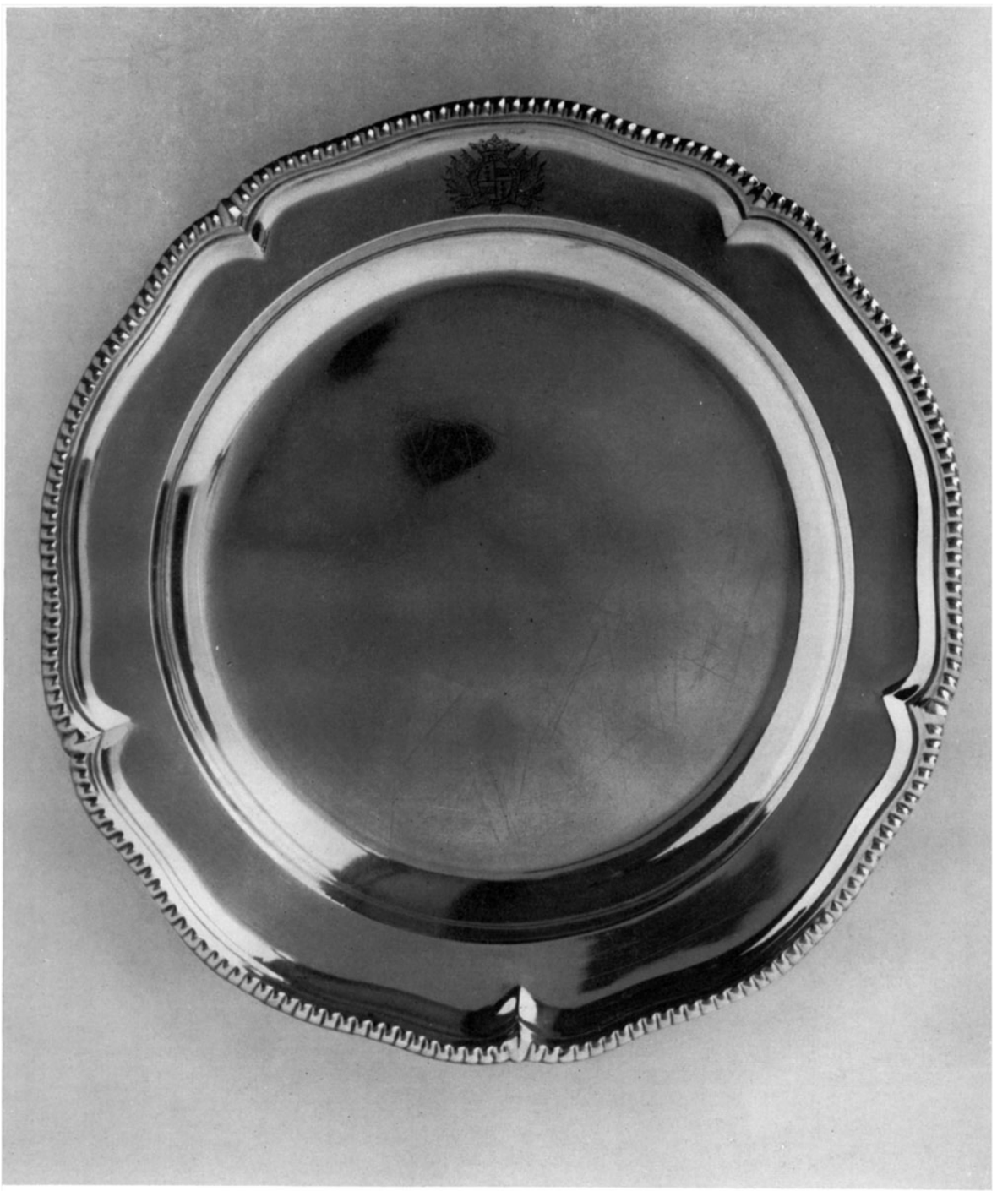


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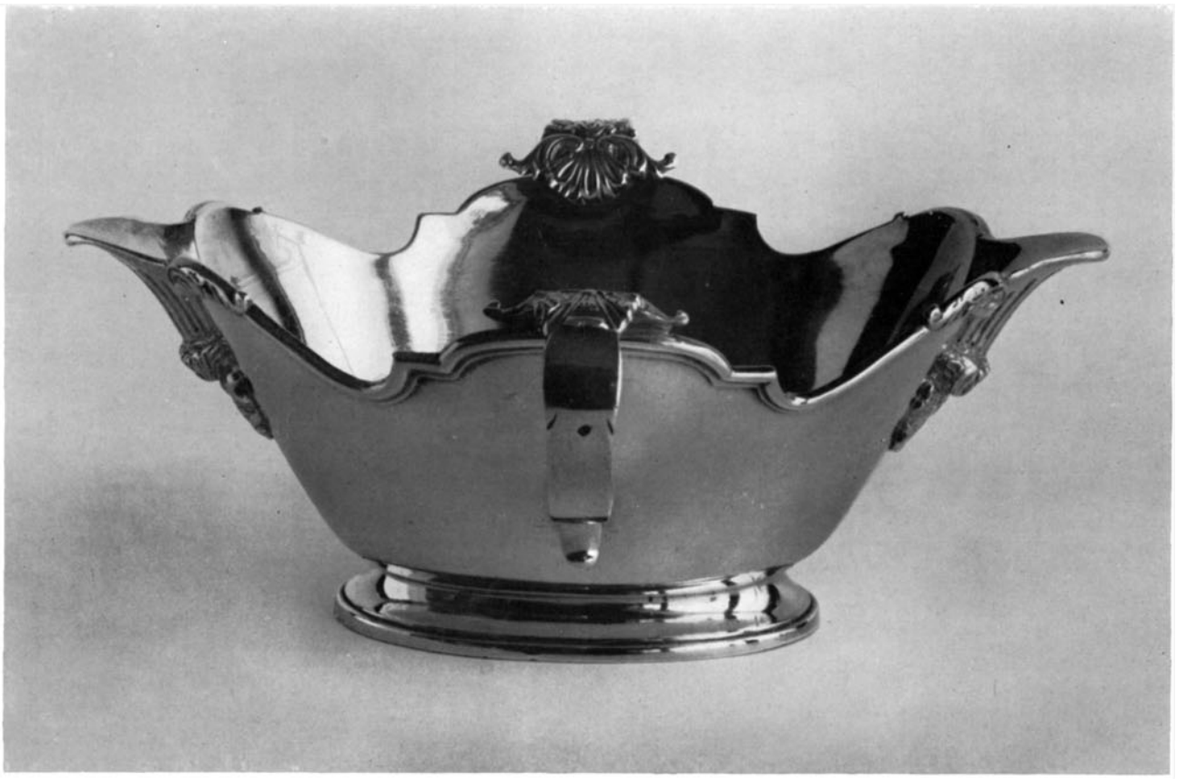




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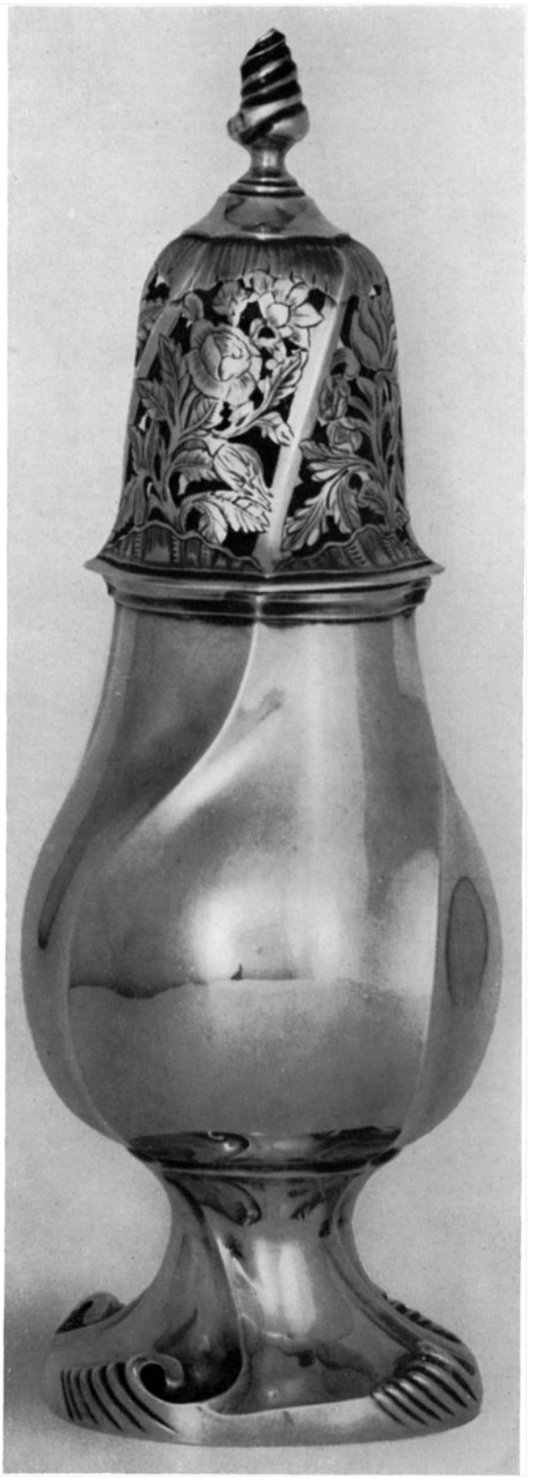
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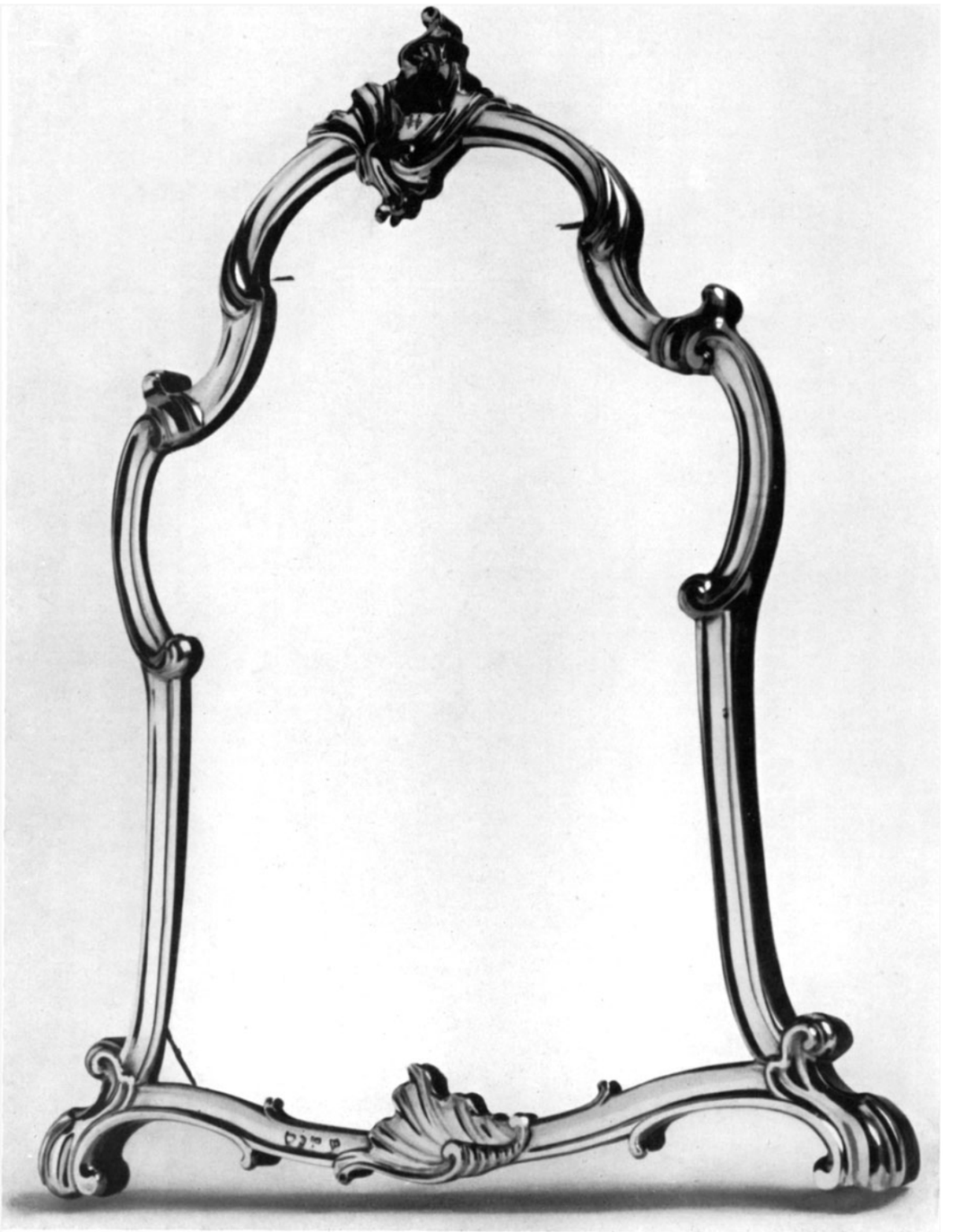
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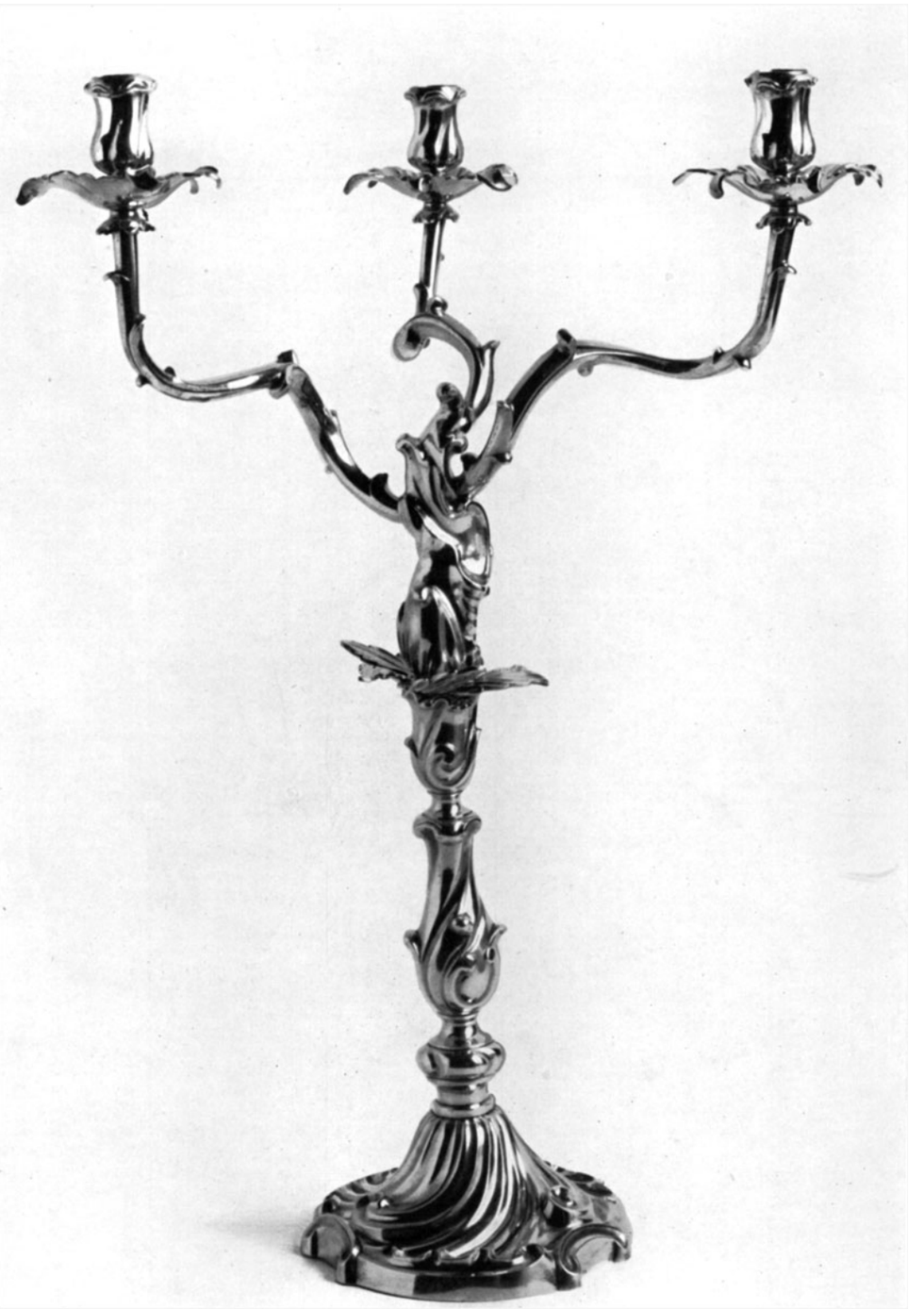
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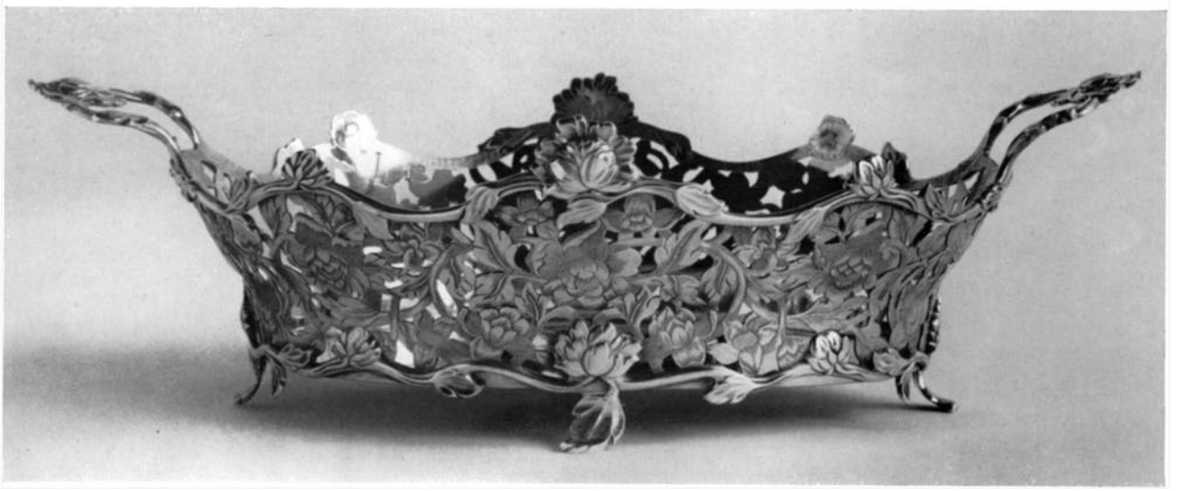
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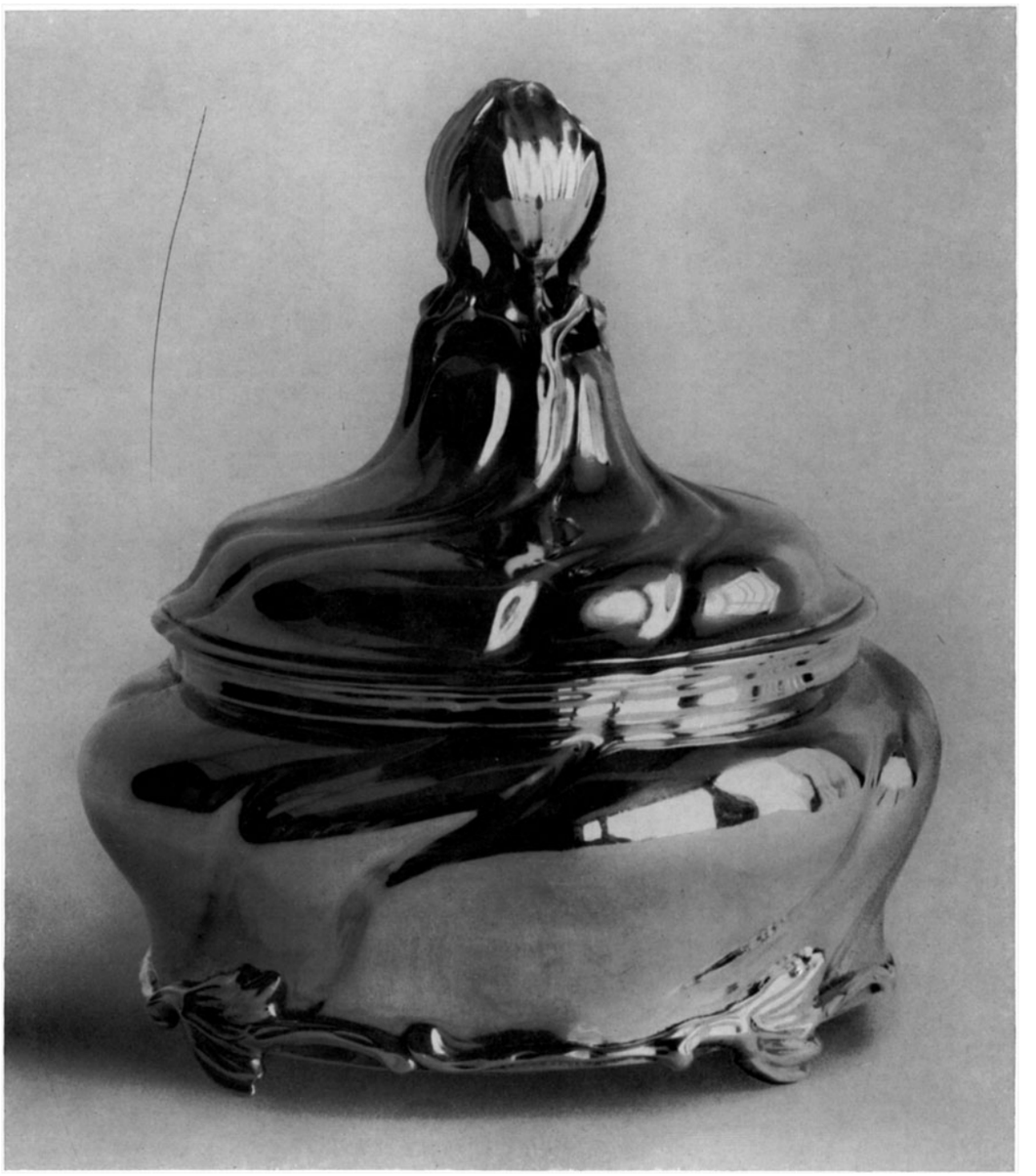


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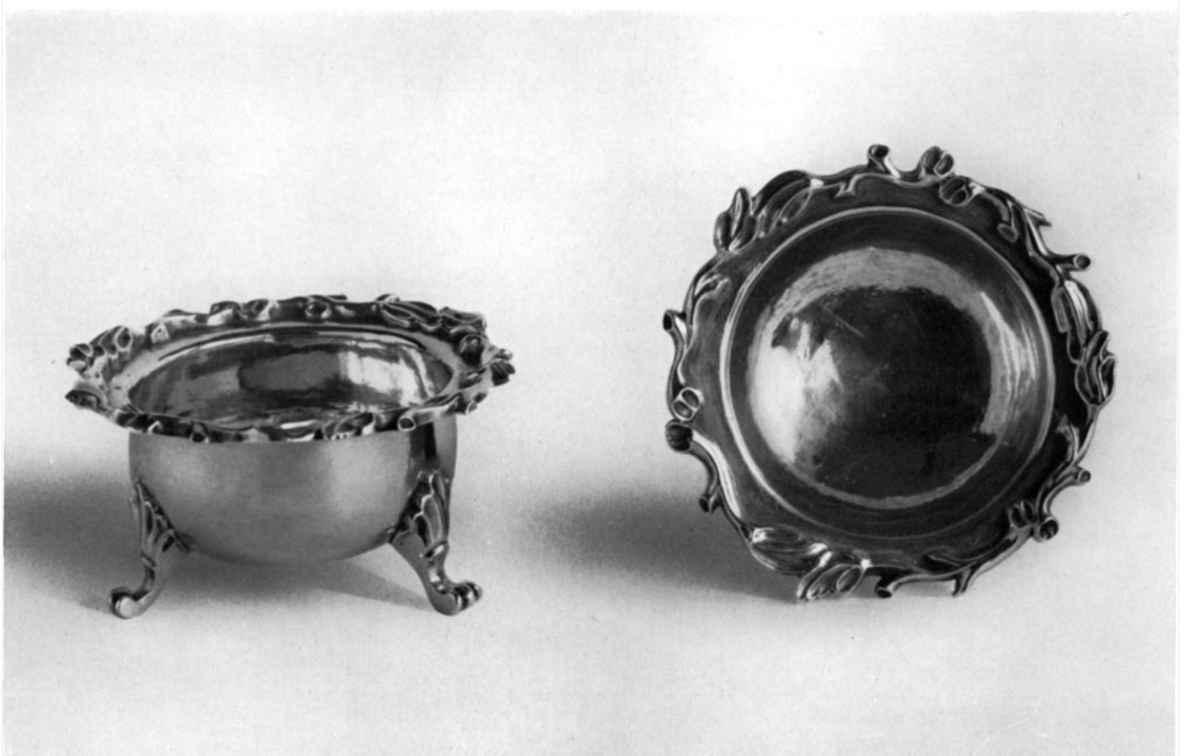
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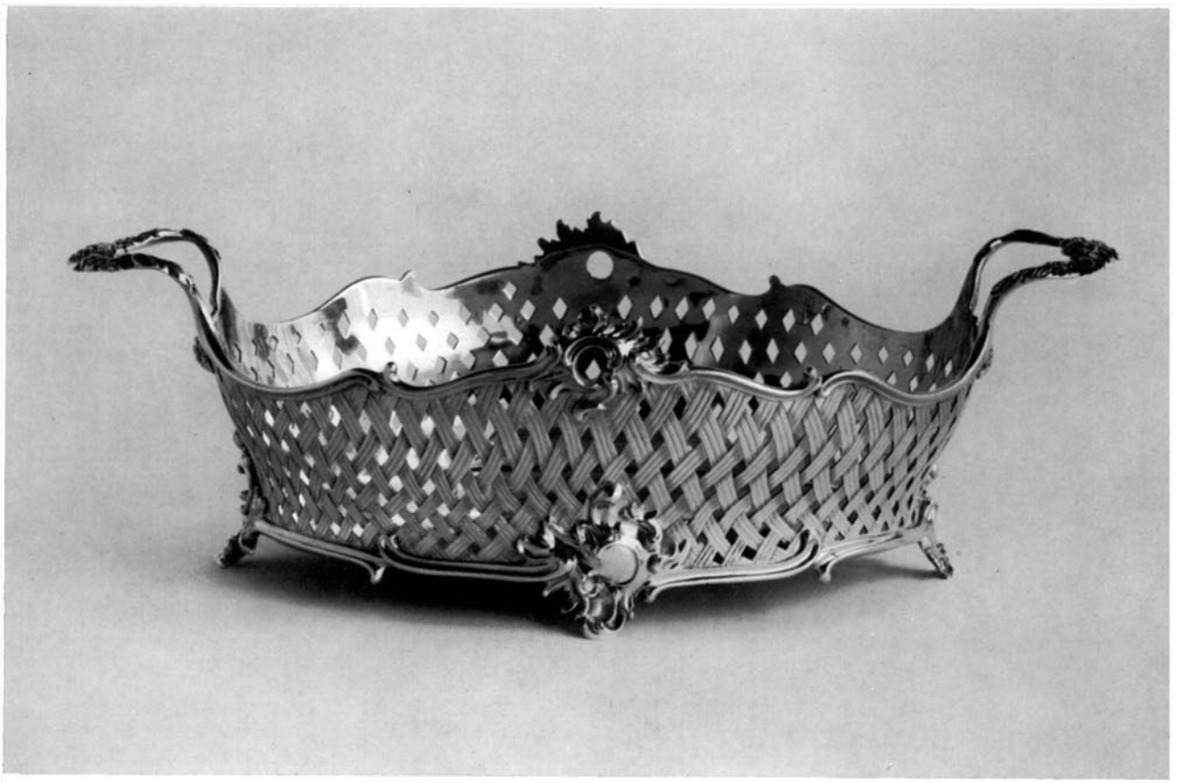
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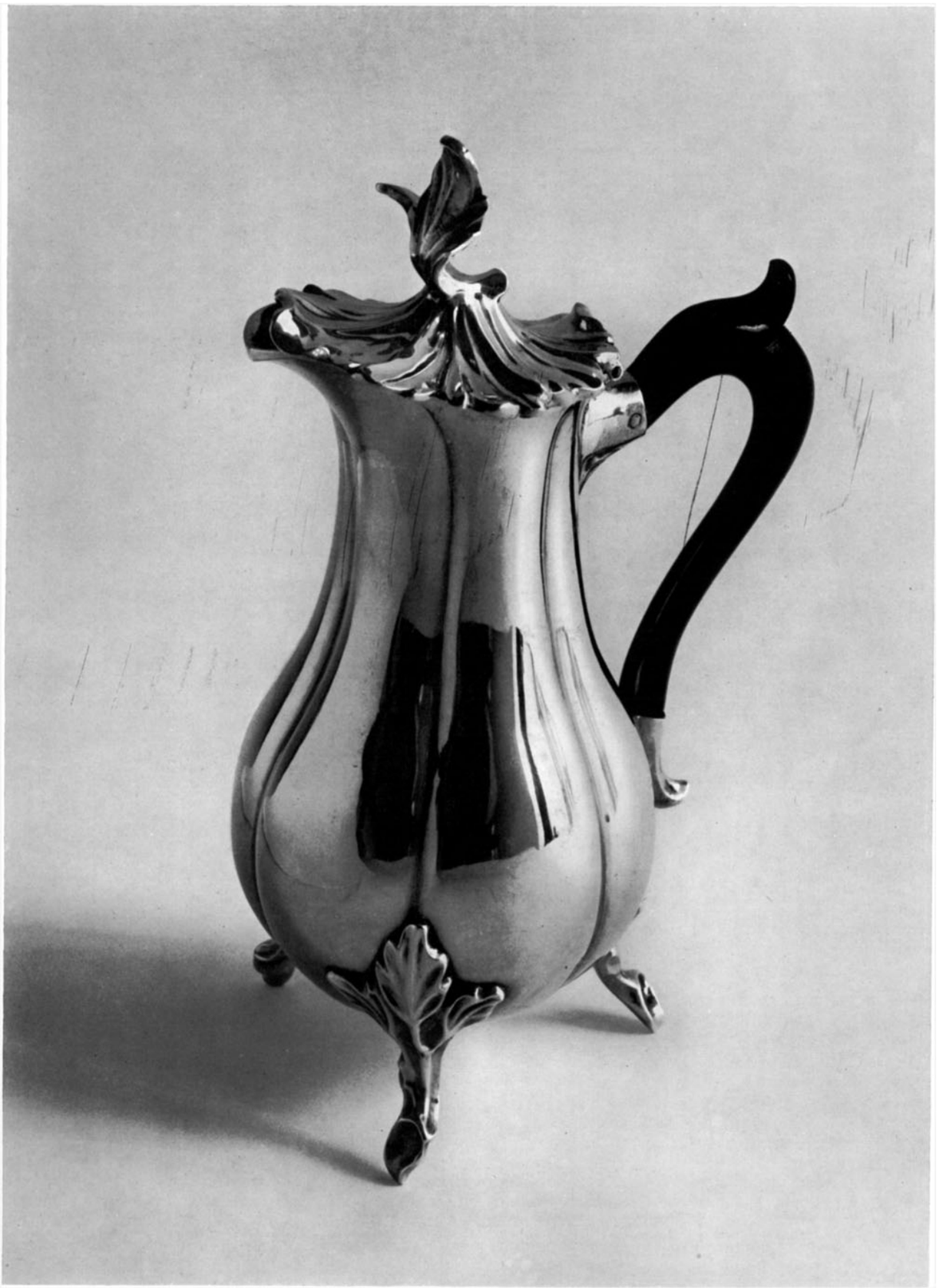
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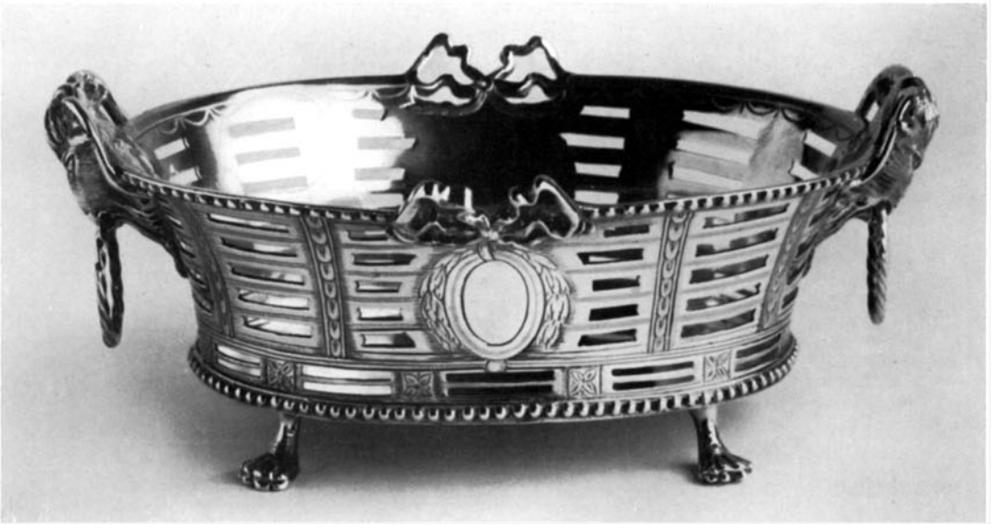
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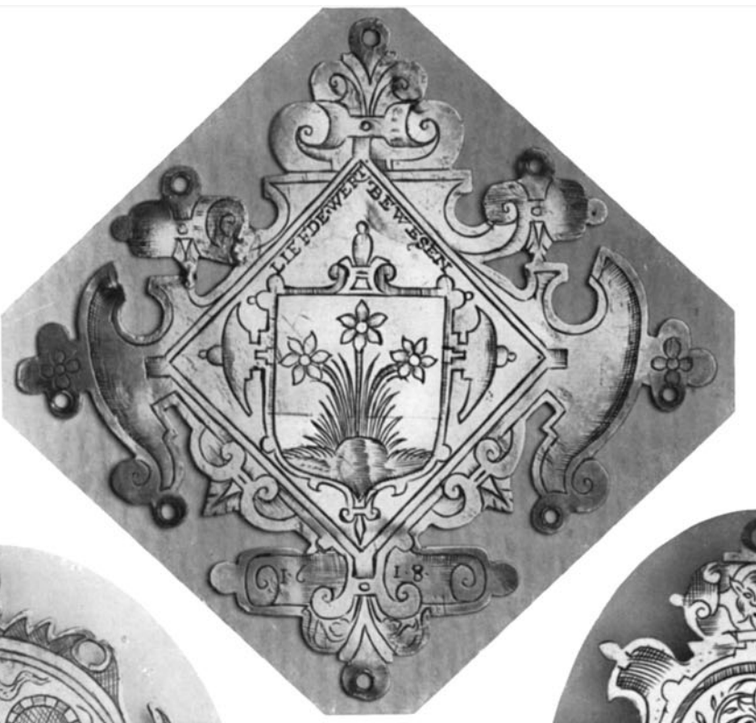
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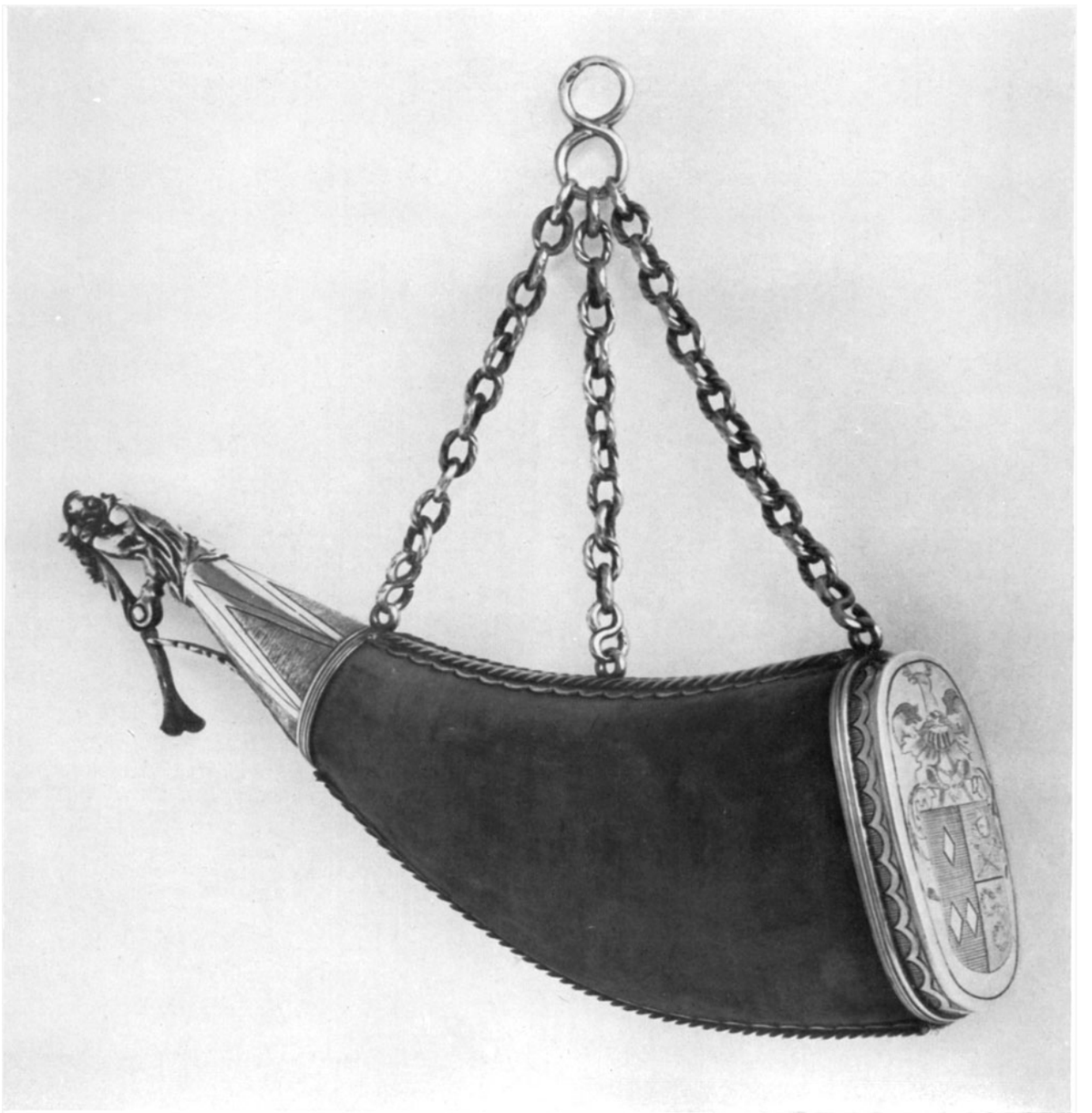






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OMNEM SIBI REDDIT PERITAM VIAM VIRTUS ♦ RELUCTANTE LICET INVIDIA ET RUSTICITATE

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LEYDÆ HONORI EXTERIS STUPORI INDOLIS USUI PATRIÆ ORNAMENTO



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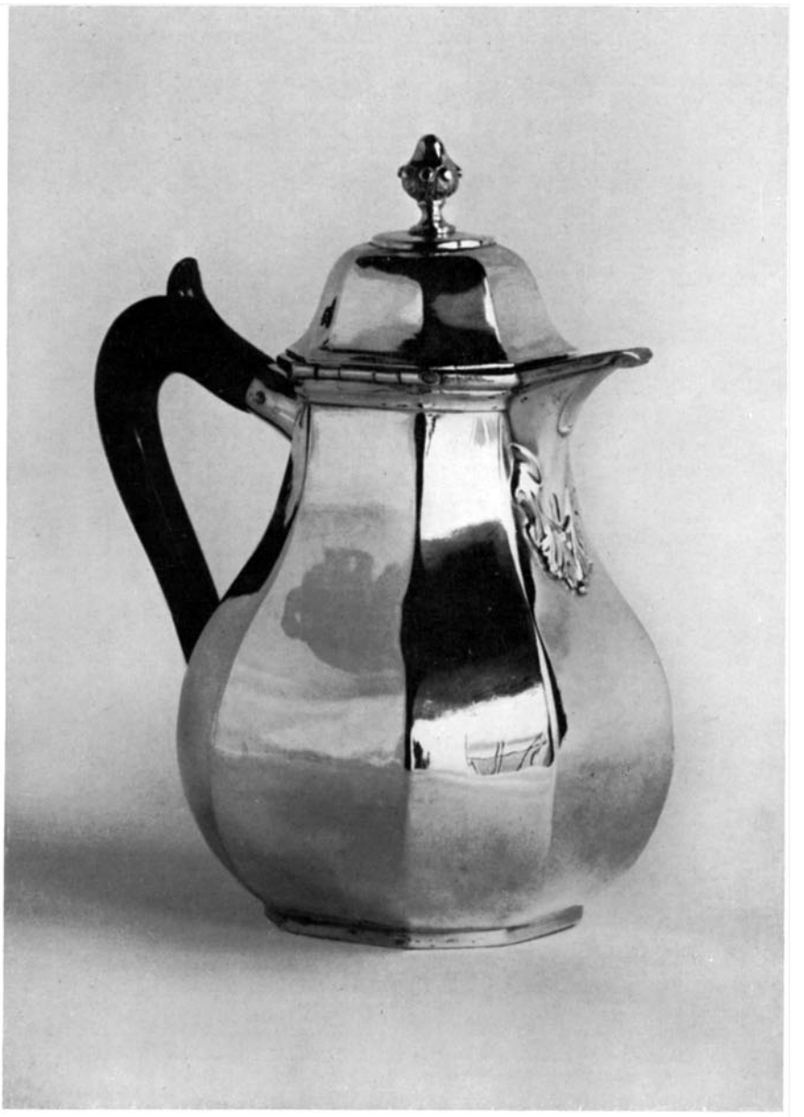


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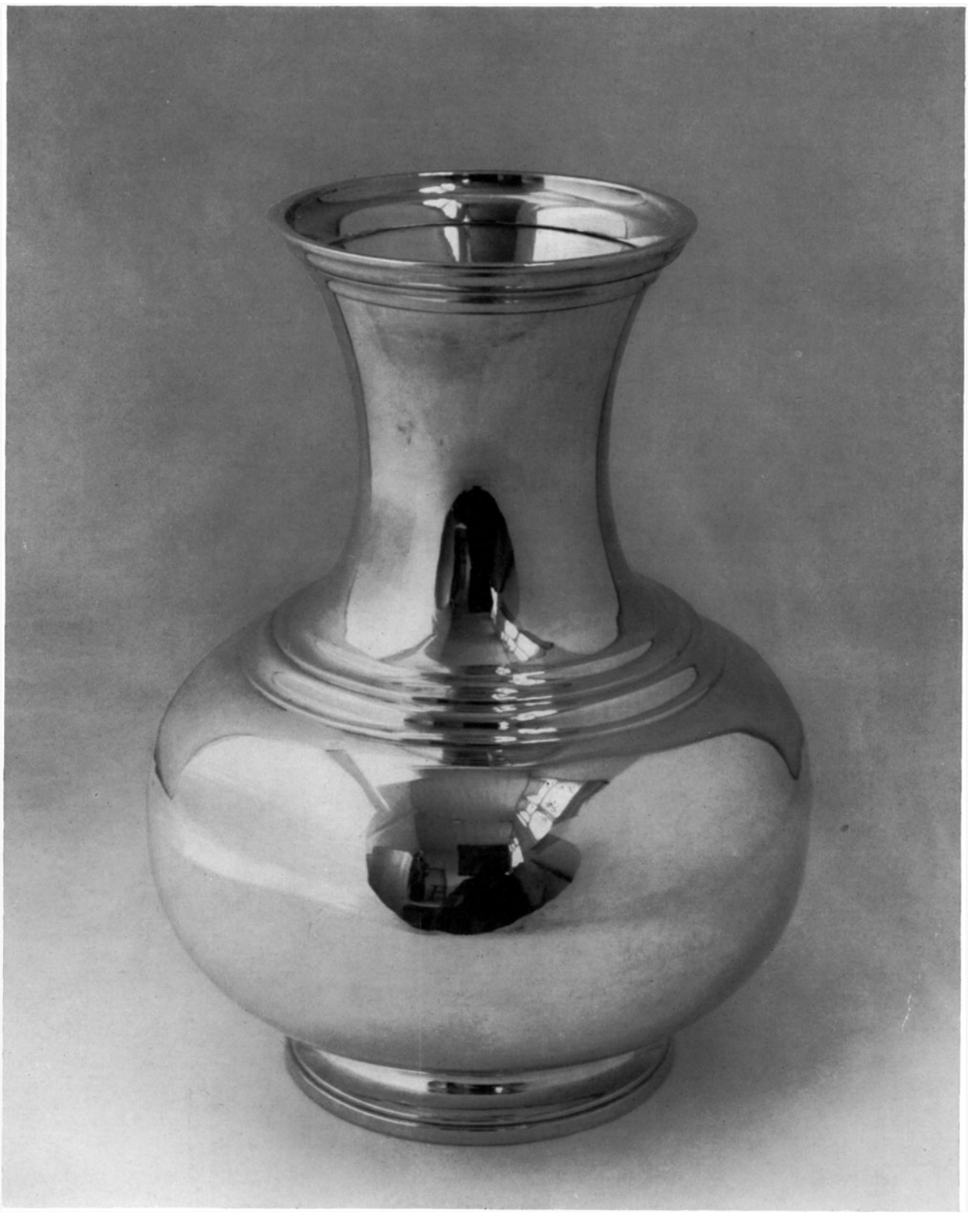


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LEYD

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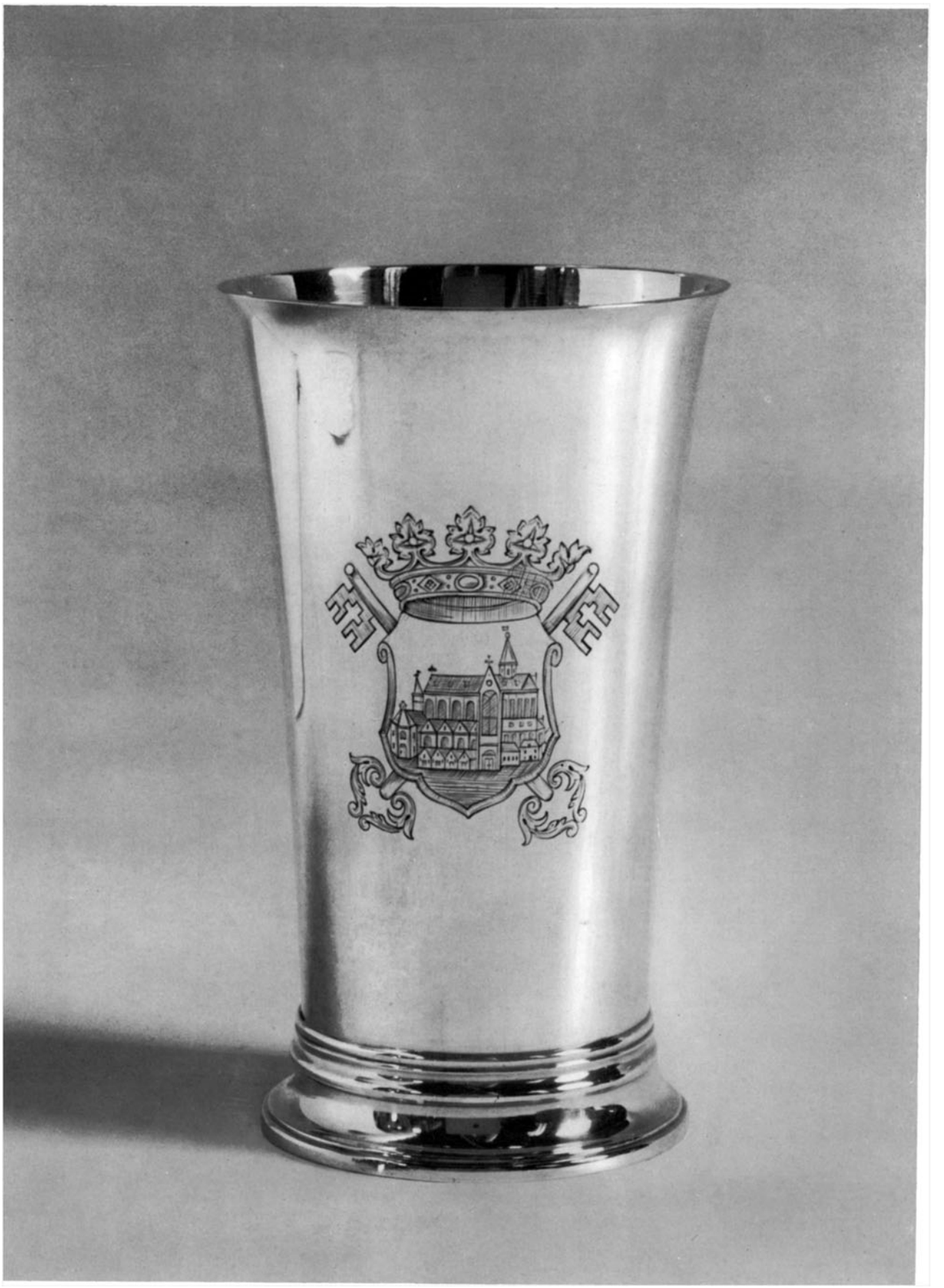

1686
Miserta martyrum
exulumque charitas
Pietasque civium quoquo
afflictis cedit
Prudenter illud vestra
distribuit manus
Hæc dantis illa est
erogantis gloria



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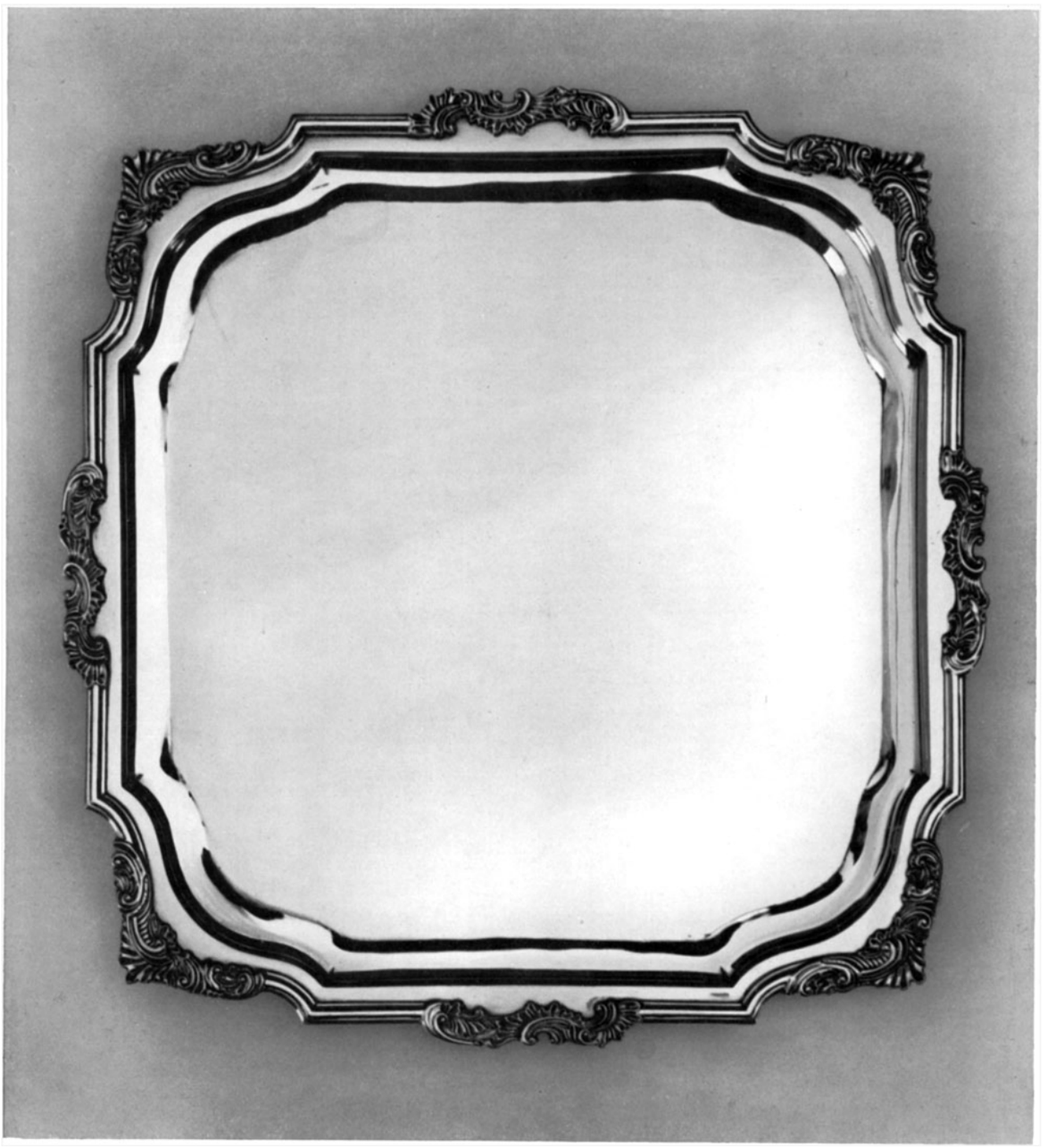
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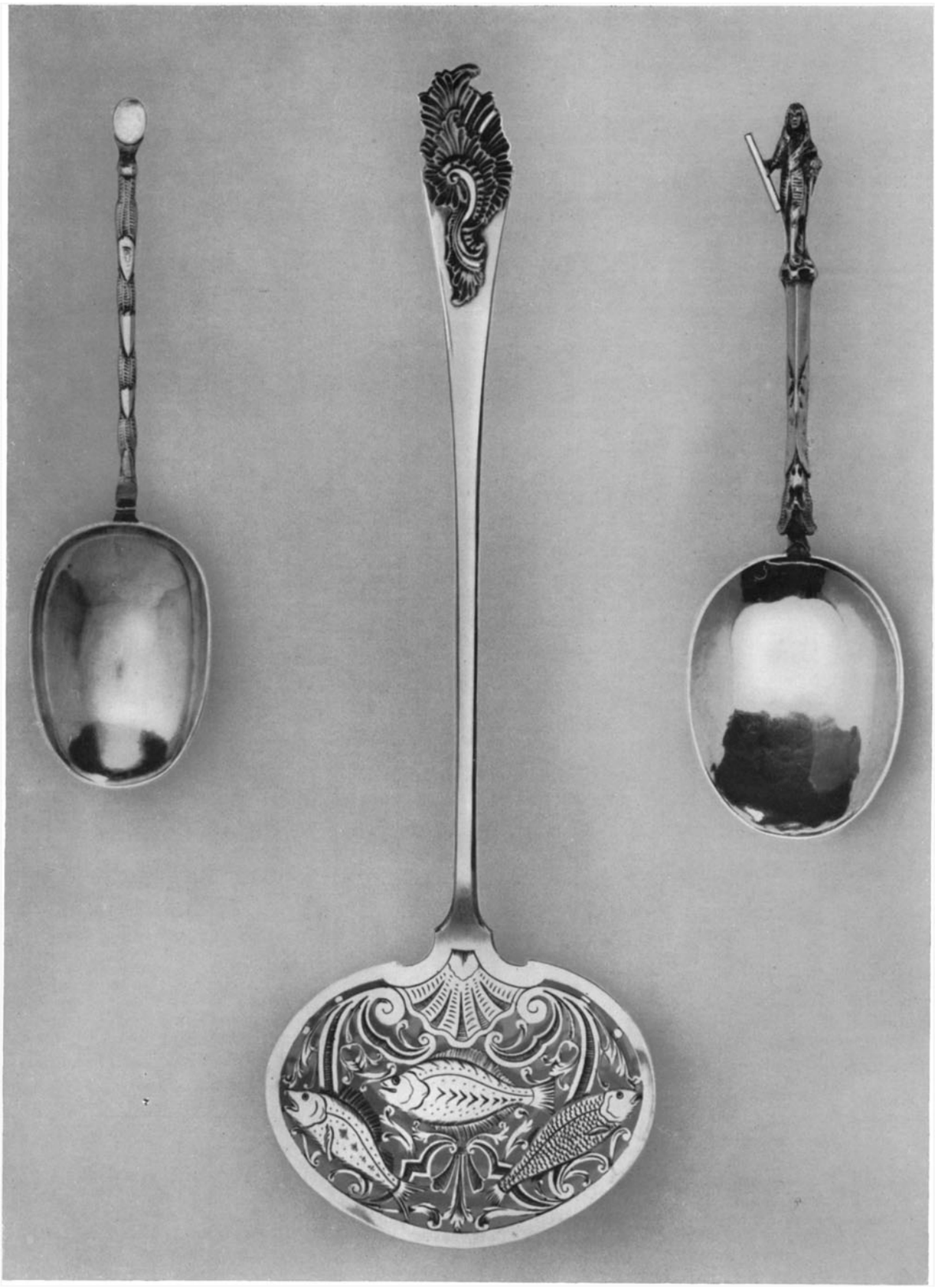
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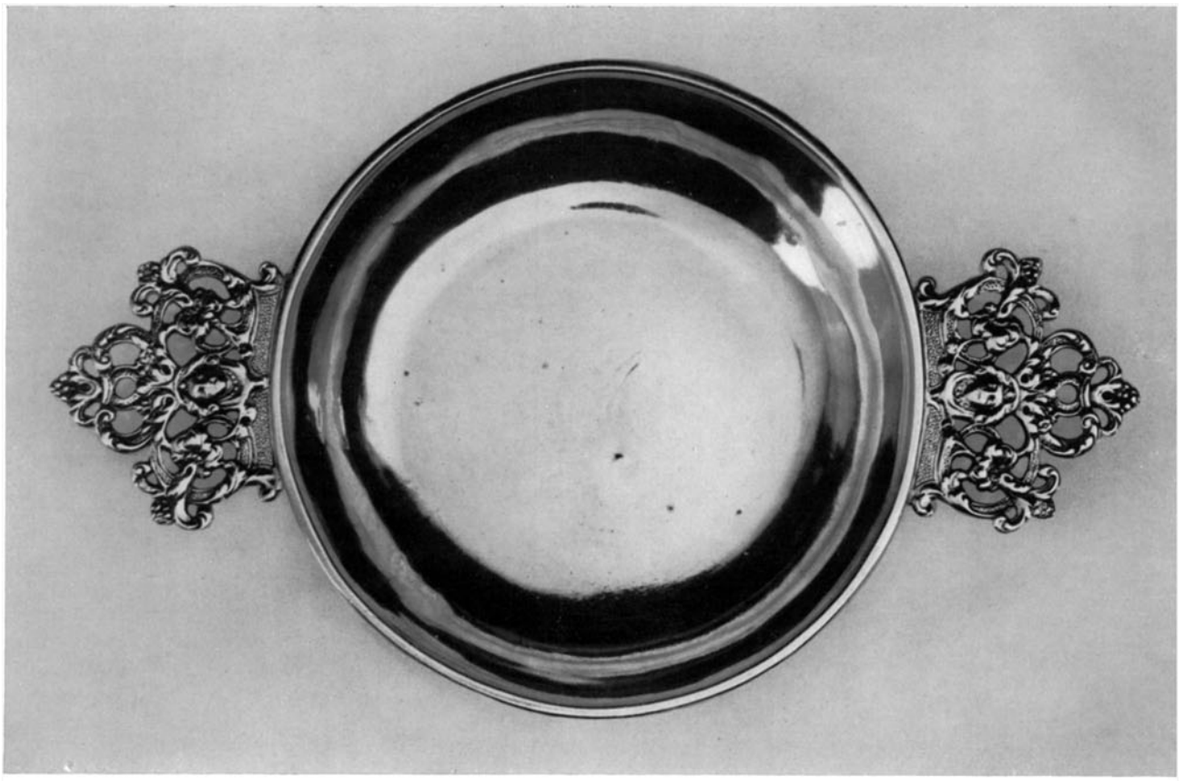
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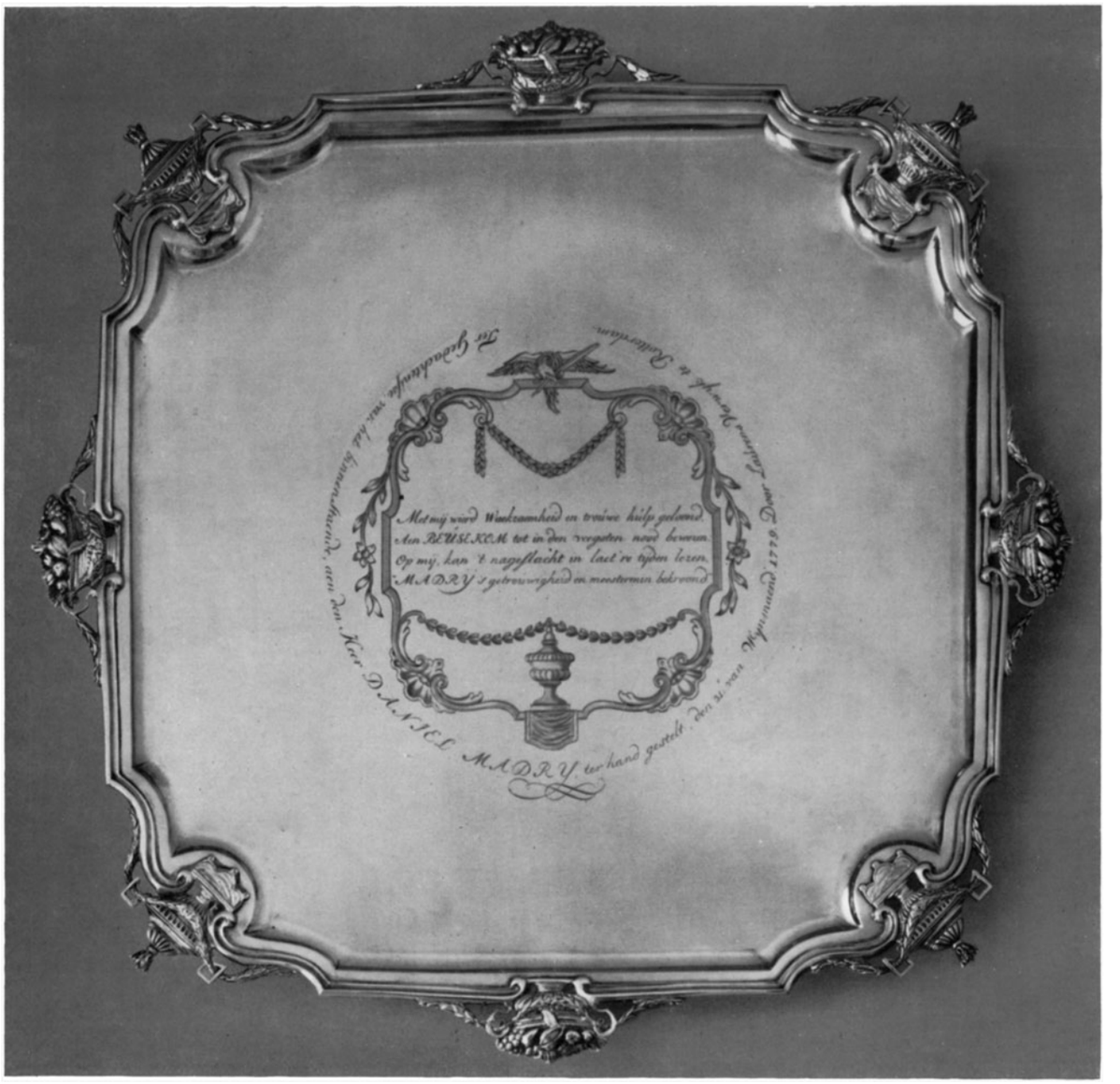
590 596 594



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Met mij word Vriendschap en trouwe hulp gelaveid
Aan BEUSEKOM tot in den vroegsten nood bewezen
Op mij, kan 't nageslacht in 't laat're tijden leren
MADRY's getrouwigheid en meesterman bekroond
Ter gedachtenisse, van het Vriendschappelyk, aen den Heer DANIEL MADRY, verhand gestelt, den 31 van Wijnmaend, Anno 1778 Door Liefhebers Vereyd te Rotterdam.



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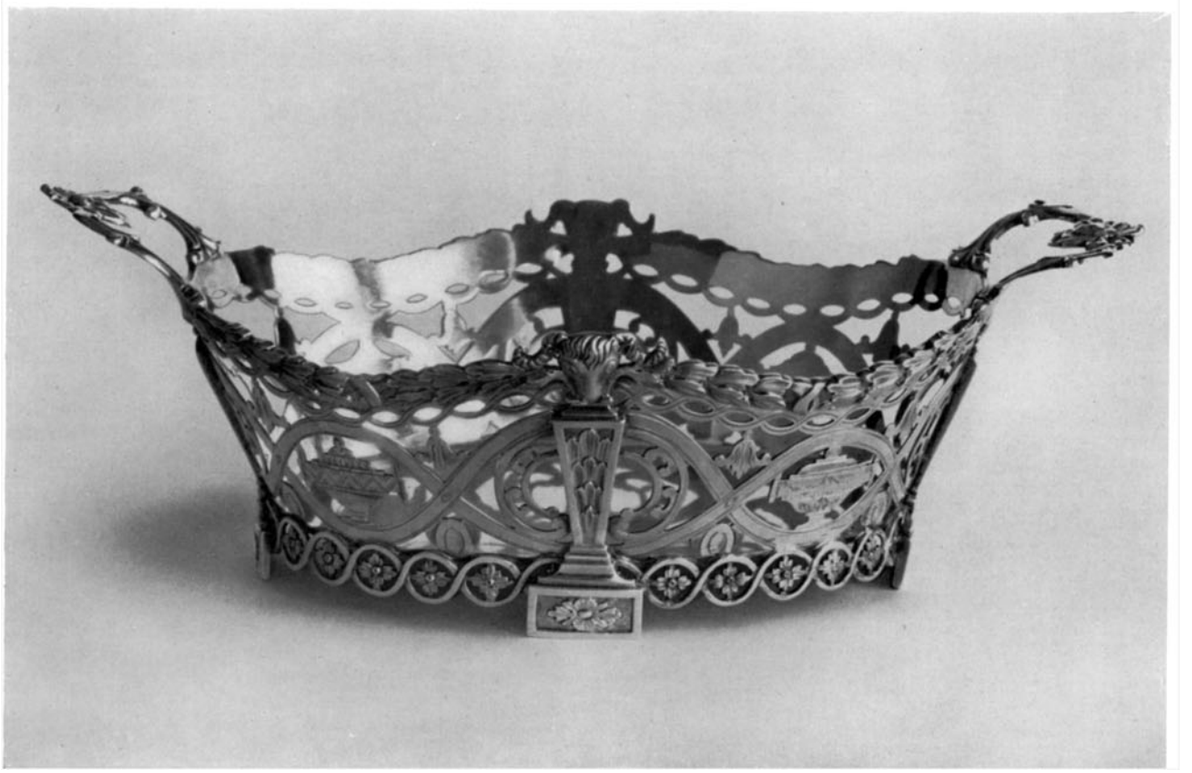
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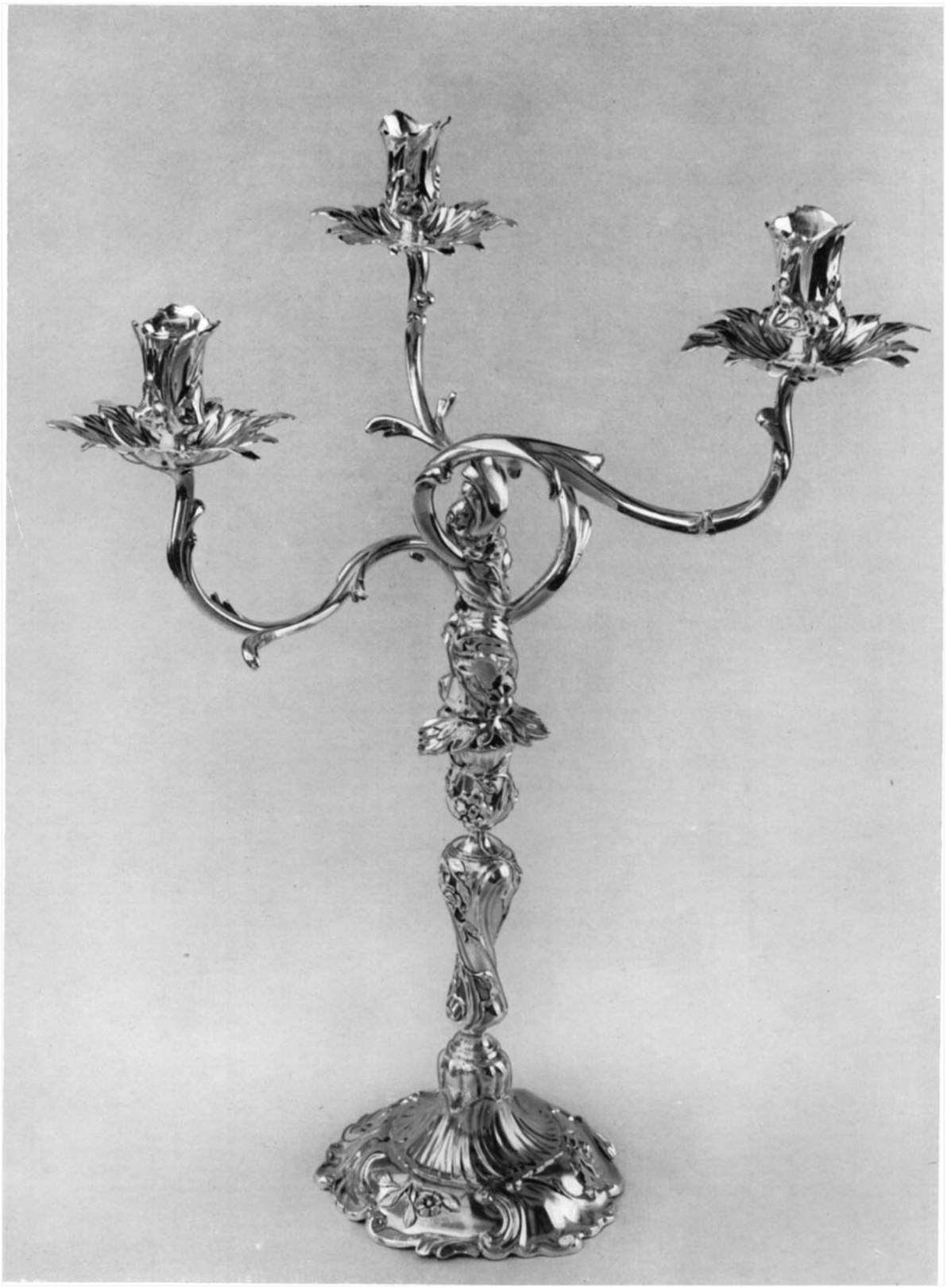
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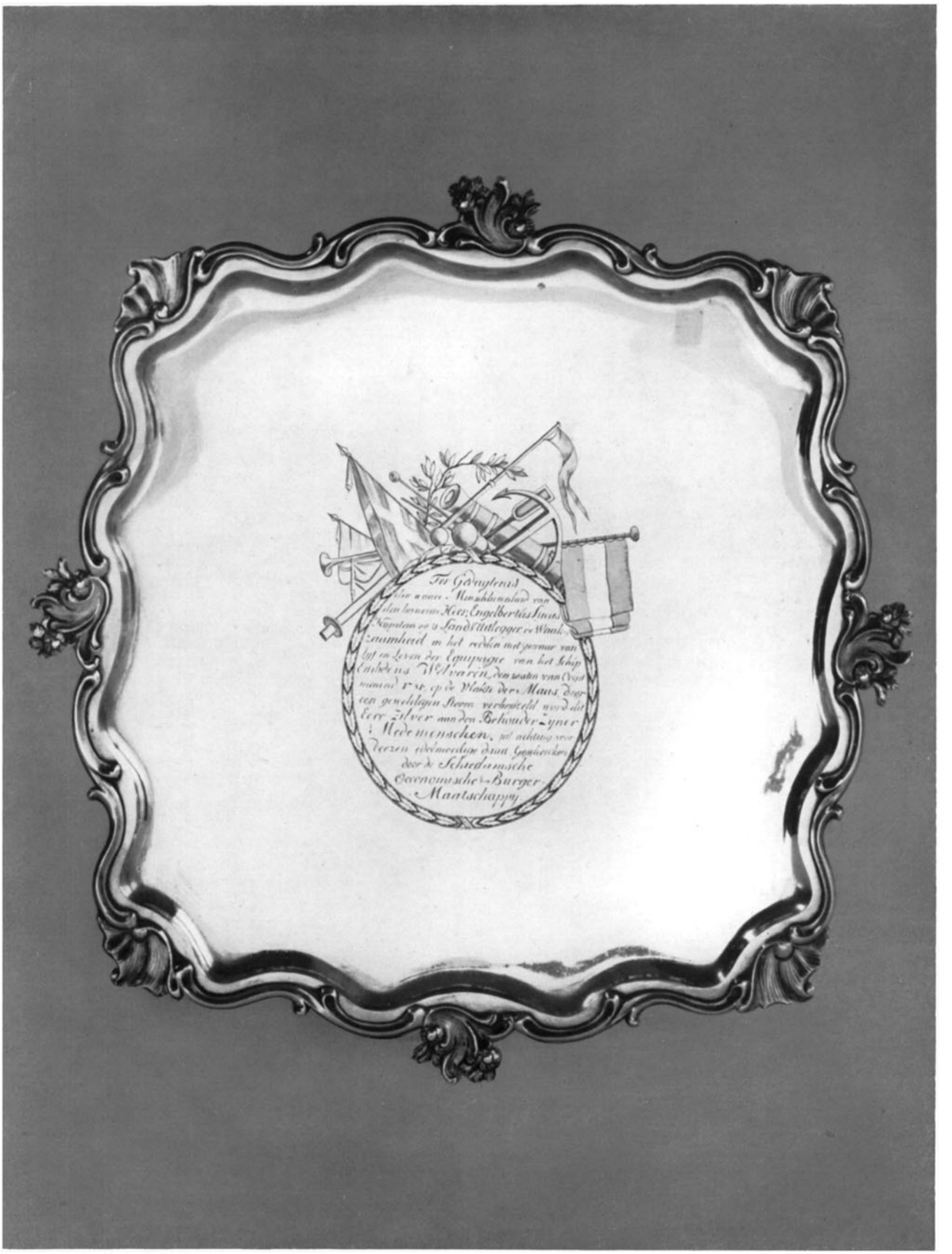
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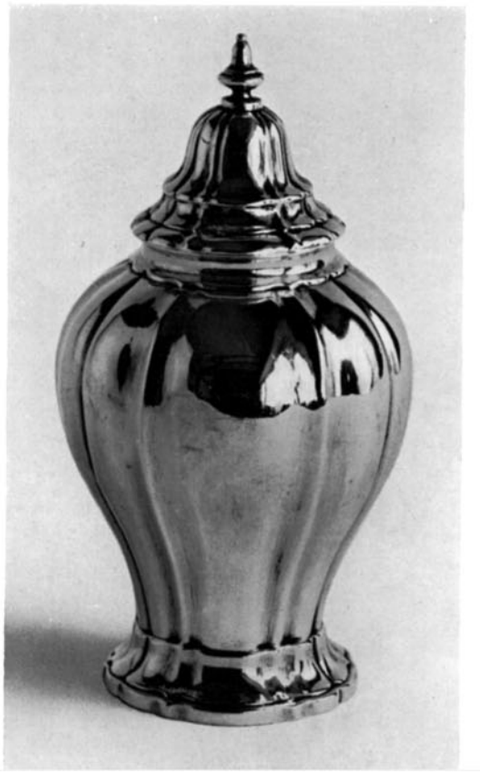
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Tot Gedagtenis
Hedemenschen,
door de Scharduinsche
Oeconomische Burger-
Maatschappij

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